



# GEORGE MORLAND

G · C · WILLIAMSON















THE RECKONING.

(Victoria and Albert Museum.)

# GEORGE MORLAND

HIS LIFE AND WORKS

BY GEORGE C. WILLIAMSON, LITT.D.



LONDON

GEORGE BELL AND SONS

1907



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## P R E F A C E

SIX memoirs at least have been written of George Morland, as well as numerous accounts of him and his works in various books of reference. All the chief works, however, from which information can be obtained are very scarce, and copies of them are to be found in but few libraries. There were no fewer than four biographies of the artist written very shortly after his death: by William Collins in 1805, F. W. Blagdon in 1806, J. Hassell in the same year, and George Dawe, R.A., in 1807. Of these four, Blagdon's memoir is a valuable one, and on the rare occasions when a copy comes into the market it commands a high price.

The memoir by Dawe—on the whole the best of the four—is almost equally rare, and was reissued in sumptuous form in 1904, richly illustrated with photogravure plates, while that by Collins forms only a part of a curious little volume entitled “Memoirs of a Picture,” containing the adventures of many conspicuous characters.

Dawe was Morland's trusted friend, although eighteen years his junior, and the book is a very spirited history written in such excellent style and with such sober

judgment that, although accepted as the work of Dawe himself, it must always be regarded as quite an extraordinary performance for a young man of twenty-six.

One other notice of Morland belongs to the same year—that contained in the fourth volume of “The Eccentric Mirror,” by C. H. Wilson, London, 1807.

It is hardly possible in any library, save a public one, to consult all five memoirs, and, that being the case, Mr. Ralph Richardson issued, in 1895, a small volume compiled from these four rare books. That work is now out of print. In 1898 the late Mr. J. T. Nettleship, the well-known animal painter, issued in the “Portfolio Series” a slight essay on Morland, being to a great extent a study of his works from the artist’s point of view, specially in order to develop Mr. Nettleship’s theory respecting the evolution of some later painters from Morland. This work is practically the only one now available on Morland, and it does not profess to be a memoir, and ignores a great deal of the interesting social information which the artist’s contemporaries gave in the five biographies to which allusion has been made. In these circumstances it seemed reasonable that another book should be issued on this ever popular painter, to gather up the information contained in the previously issued volumes, and to illustrate his pictures to a fuller extent than has before been possible.

Fortunately, a few contemporary letters in which there were references to Morland came into the author’s possession, and enabled him to add a little new information and to correct some errors previously made. In other

respects the story of Morland's life has necessarily been taken from the biographies already alluded to.

The present edition is founded on the previous work issued by the same author in 1904, but the opportunity of preparing it in more portable form has been made use of in other respects. Much of it has been rewritten, considerable additions have been made, and it has been brought up to date. Chapter IX. has been amended and largely increased, and two new short chapters have been added, making the volume, it is hoped, more satisfactory and more useful than was its predecessor.

The author desires to acknowledge in grateful terms the way in which he has been assisted by Mr. Richardson, who is responsible for the schedules forming Appendices III. and IV. Mr. Richardson has not only consented to the freest use of his volume, but has also co-operated in the production of this book, placing at the author's disposal his stores of knowledge concerning the works of Morland.

Mr. Algernon Graves has also most considerably permitted the author to make use of his lists of Morland's exhibits at the Royal Academy.

Hearty thanks are also tendered to Mr. F. Abbiss Phillips and to Mr. Eric A. Knight for permission to have the fine examples of Morland's work in their possession photographed for the illustrations in this book, and also to Mr. Marshall Hall for the loan of his brilliant engravings, from which the illustrations of the *Lætitia* Series, "Return from Market" and "Feeding the Pigs," have been made.



The late Sir Charles Tennant was also good enough to permit his two pictures to be photographed for the same purpose.

Thanks have further to be expressed to Mr. Herbert Garle, not only for kindly permission to quote freely from his interesting work, entitled "A Driving Tour in the Isle of Wight," but also for the loan of two delightful sketches and of two sepia drawings not hitherto reproduced.

Mr. John Haines has kindly lent his two drawings as illustrations; the Corporation of Nottingham have permitted reproduction to be made of the two fine works in their gallery; and Mr. J. T. Herbert Baily has afforded generous assistance with regard to the pictures and engravings under his control.

BURGH HOUSE,  
HAMPSTEAD, N.W.,  
*May, 1907.*

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# GEORGE MORLAND

## CHAPTER I

### THE MORLAND FAMILY

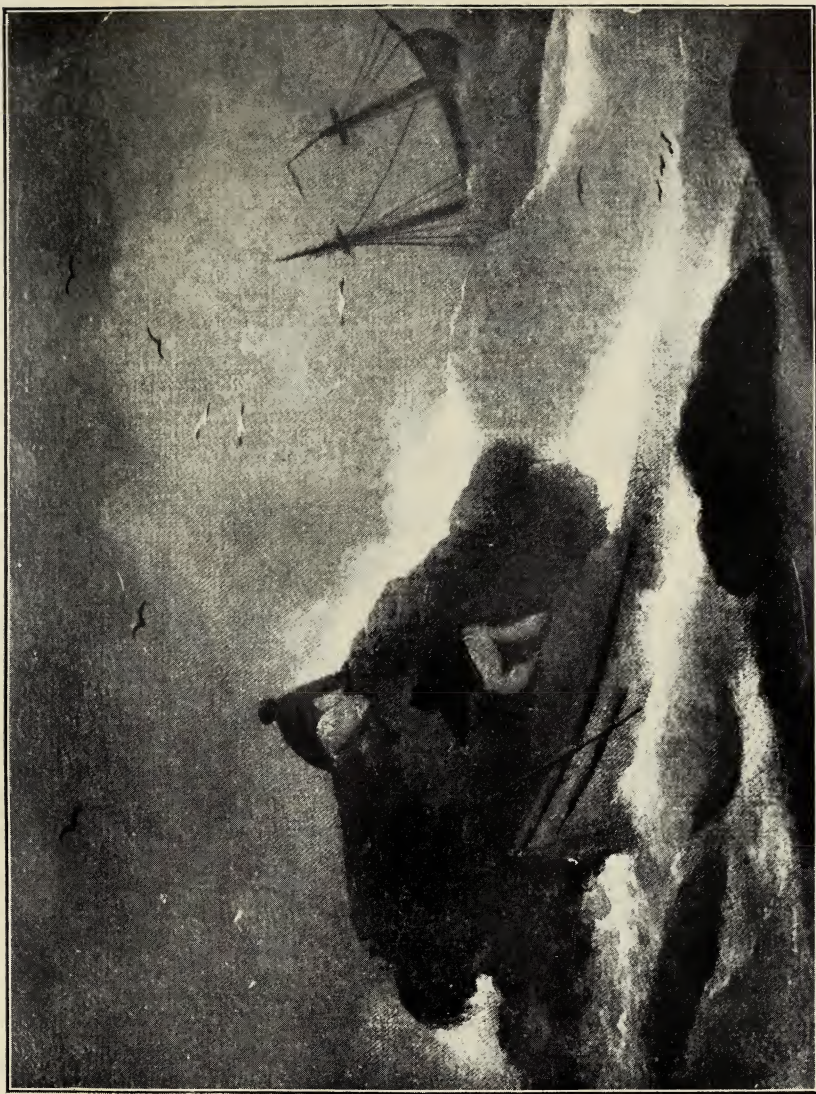
GEORGE DAWE, in his memoir of Morland, states that the information he gives is derived from personal and intimate knowledge. He tells us that his father, Mr. Philip Dawe, was articled to George Morland's father, was intimate with the son from his childhood, and kept up a familiar intercourse with him during the greater part of his life. Mr. Philip Dawe was, he says, "perhaps the only person with whom his friendship remained uninterrupted, and with whom, as well in adversity as in prosperity, he appears to have had no reserve." The author, therefore, had the opportunity of becoming closely acquainted with the circumstances of Morland's early life, and he gathered information as to his later career from those friends and associates who were his intimate acquaintances.

He does not spare the artist in his volume ; he sets down in very clear language the grave faults which marked and marred the whole of Morland's life, but he does it in no bitter spirit, and of the four memoirs written soon after the artist's decease, his appears to be not only the most reliable and straightforward, but certainly the least malicious.

He tells us that George Morland was born in London

on the 26th of June, 1763. His father, Henry Robert Morland, was a painter in crayons, and being esteemed an excellent connoisseur, was much respected in his profession.

We must go, however, a little farther back than to Morland's father in order to find the beginning of the artistic genius. It seems probable that a hundred years before Morland's birth there was a painter in the family. Certainly in the Court Books of the city of Norwich for 1674 a "Mr. Moreland, painter," is mentioned, and the note reads that the "picture of Mr. Francis Southwell, a benefactor of the City, was left in the hands of Mr. Moreland, painter, to copy it for Sir Robert Southwell, Knt., one of the Clerks for H.M. Most Hon. Privy Council." Another note records the fact that the copy of the picture and a handsome frame were presented by the Corporation to Sir Robert Southwell, and then we are told that £5 was sent to Mr. Moreland for the work, and that this £5 he returned to the Town Clerk, begging him to give it to the poor. We are unable to state definitely that this independent painter was an ancestor of George Morland, but a branch of the Morland family is said to have come from Norfolk, and the name is not infrequently found in the Norwich records between 1572 and 1768, and as a rule is spelt without the "e," which appears in the quotation above. The spirited action of the painter in rejecting the fee sent him is worthy of notice. Whether it was because he considered it an insufficient one, or because he needed no fee for the work he was executing for the City Council, we cannot say, but it is exactly the sort of thing we should have expected from a Morland, and if George Morland ever knew of it, he would have, we are sure, applauded the quixotic action. Morland's own grandfather, George Henry Morland, was a subject-painter, born, says Redgrave, at the



Hyatt, photo.]

WRECK OF A BOAT.

*Signed.*

[Collection of Mr. F. Abbiss Phillips.





beginning of the eighteenth century. He was one of the artists who were assisted by an advance of money from the Society of Artists, and this he obtained in 1760. His pictures were popular in their time, and many of them were engraved, but they had very little artistic excellence, and no permanent importance. The three most popular appear to have been: "The Pretty Ballad-Singer," engraved by Watson in 1769; "The Fair Nun Unmasked," and "The Oyster-Woman," which were engraved by Philip Dawe about the same time. George Henry Morland lived on the south side of St. James's Square, and was still living in 1789, but appears to have died soon afterwards.

His son, Henry Robert Morland, was taught drawing by his father. He was, according to Collins, "much respected by all who knew him for his liberality and gentlemanly address," but appears to have been an eminently unsatisfactory person. He was a man of unsettled habits and of restless disposition, extravagant and careless as to money, and frequently indulging in most imprudent speculations. He attempted various branches of artistic work, practising line engraving and mezzotint, painting in oil and with crayons, cleaning pictures, restoring them, and at times dealing in them, and yet, everything at times and nothing long, he never succeeded, and twice at least in his life was bankrupt. At one time he must have been a rich man, for he then occupied the house in Leicester Square afterwards the residence of Sir Joshua Reynolds, but when George was born he had been compelled to reduce his expenses, and was living in the Haymarket.

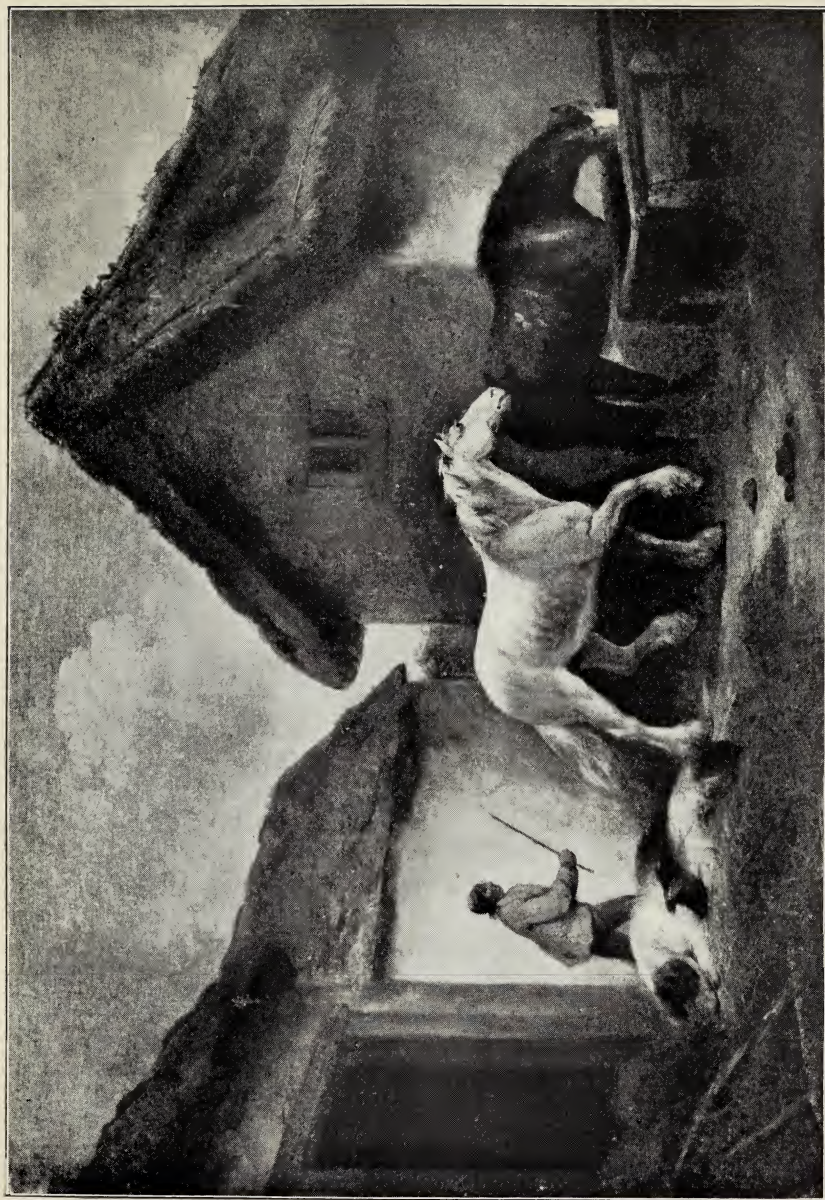
He was undoubtedly clever, and the few pictures by his hand which still remain have recently come into greater demand, and their excellences been more readily recognised. There are two of his works in the National

Gallery, which form part of a set. They both represent laundry-maids, one engaged in washing and the other in ironing; but there is little doubt that they are portraits of ladies of some importance at the time, who desired to be represented, according to the fashion of the day, in domestic work, and wearing simple print gowns, specially calculated to show off their figure. His work is always carefully drawn, and, as Redgrave states, laboriously finished. It is expressive, but the colour scheme is not rich, but of a cold and bluish quality. "He painted," adds Redgrave, "a portrait of George III., which was engraved by Houston; a portrait of Garrick as Richard III., which is at the Garrick Club; and two other portraits called 'The Beautiful Miss Gunnings.'" His pictures of laundry-maids were very popular in their time, and were reproduced in mezzotint. They sold well, and he appears to have developed the idea of these laundry pictures very largely, and to have painted portraits over and over again in this style. It is to be feared, however, that, owing to his extravagant habits, he was led to indulge in very questionable proceedings, and one of Morland's biographers implies that the copies of works by old masters which George did when he was a boy were sold by his father as originals.\*

He exhibited eight pictures at the Royal Academy. In 1771, when living in Blenheim Street, he sent in the portrait of a lady, in crayons (132); in 1772 he had moved to Woodstock Street, and exhibited another picture in crayons (158); and in 1773 "A Girl hanging out Wet Linen." In 1779 he was residing at 4 Mill Bank Row, and then exhibited a portrait in crayons (201). In 1781 there was another change of address, and from 14 Stephen Street, he sent in "A Dairy-Maid" (crayons), and in 1786, "Distressed Architect." Then, finally, we find him at

\* See also 167.





Hyatt, photo.]

THE BLIND WHITE HORSE.

*Signed.*

[Collection of Mr. F. Abbiss Phillips.



6 Carlisle Place, Soho, sending in two pictures in 1792—"A Summer Shower" (598) and "Lighting a Person Home by a Lanthorn called a Moon" (item 629).

Morland's mother is believed to have been a Frenchwoman. She is described by James Ward in his biography as "of an opposite character [to that of her husband], and was to me (if I may use the comparison) like a little strutting bantam cock. She had," continues Ward, "a small independent property, and she crowed over her quiet husband most completely. She was a Frenchwoman, and had three sons and two daughters; her partiality was to her son George and his youngest sister, Sophia, . . . the eldest sister was a most exemplary character, and the more praiseworthy as being brought up under the greatest temptation to the contrary. One son went to sea. He returned to England once, after which he went to sea again, and was never afterwards heard of. The other brother, Henry, was a dealer in everything, a business for which his mind was exactly fitted, being an eccentric, money-making character. Latterly, he opened a coffee-house in Dean Street, Soho, and became the last and most constant dealer in his brother George's pictures, and, I believe, had a greater number of them copied and sold as originals than all the other dealers put together."

Mrs. Morland, whose Christian name was Maria, was evidently an artist herself; she exhibited twice at the Royal Academy, sending in, in 1785, a "Portrait of a Child hugging a Guinea-Pig" (194), and in 1786 "A Girl Washing" (114). We have no other evidence beyond the exhibition of these two pictures of her artistic merit. Dawe tells us that "the domestic affairs were conducted by Mrs. Morland with a scrupulous regularity, which subjected their children to more than ordinary restraint; but they were preserved in a state of uninterrupted health, and she was herself a remarkable instance of the effects of



exercise and temperance in prolonging activity and cheerfulness to a late period of life."

The only one of the daughters whom Dawe mentions had her mother's name, Maria, and the author says that she "voluntarily applied herself to painting, in which at an early age she displayed talents which, had they been cultivated with perseverance, should have ranked respectably in the art, but she relinquished that pursuit on becoming a wife."

It is quite possible that the Maria Morland who exhibited at the Academy was the daughter and not the mother, and in fact many writers have stated that it was so. A comparison, however, of the various references to the exhibit leads us to believe that Mrs. Morland was the artist in question, and not her daughter.

The Morland family themselves claimed descent from a rather celebrated man, a certain Sir Samuel Morland, the son of the Rev. Thomas Morland, Rector of Sulhamstead, in Berkshire. The family had been connected (so says Mrs. Cope in her manuscript volume of notes for the "History of Berkshire," now preserved in the Reading Free Library) with Sulhamstead parish for some generations.

They had owned property in the place, and a field now incorporated in Sulhamstead Park, the property of Mrs. Cope's father, Major Thoyts, and a piece of land near by, both bore the name of Morlands. The Morland name appeared, in connexion with the parish, as far back as the time of Elizabeth, and the parish registers record the baptism of Marie Morland in 1628, and her marriage to Robert Skinner, of Burghfield, in 1655. Mr. Thomas Morland was Rector from 1633 till his death in 1650, and several of his children were baptised in the church, Samuel amongst the number. He was educated at Winchester School and Magdalene College, Cambridge. When about twenty-eight he accompanied the Embassy of



Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

THE MILLER AND HIS MEN.

*Signed, and dated 1797.*



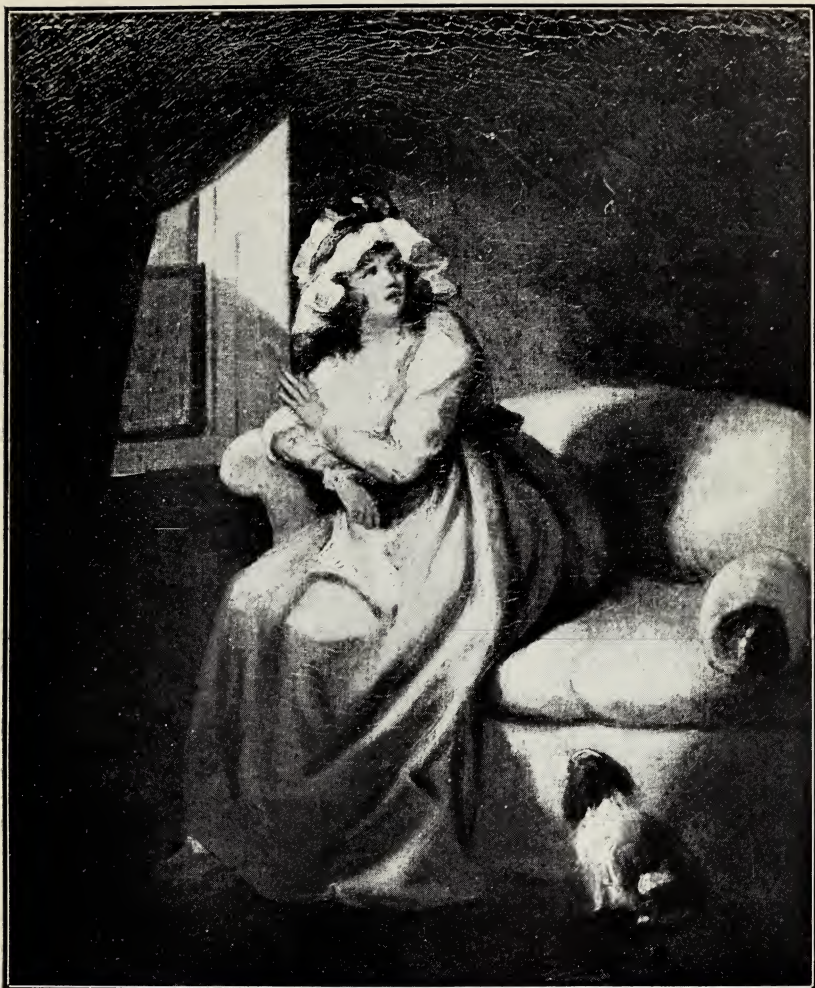


Bulstrode Whitelocke to Sweden, and a little later was assistant to Thurloe, then Secretary of State. He was sent by the Protector as his representative to Savoy, to remonstrate with the Duke for permitting the persecution of the Waldenses, and, on his return home, he published, in 1658, an account of the Waldensian Church and of the persecution it had undergone. It was not, however, for his diplomatic or for his literary work that he was specially remarkable, but for his wonderful inventive genius as a mechanician. To Samuel Morland has been attributed the invention of the speaking-trumpet, the fire-engine, and the steam-engine, and although, with regard to the last, he cannot be credited with the development of the engine, yet it appears to be probable that the germ of the idea to be developed by other men originated with him. He certainly invented two arithmetical machines, one of which is now at South Kensington, and his original speaking-trumpet can be seen at Cambridge. By his plunger pump he raised water to the top of Windsor Castle in 1675, and he went so far as to suggest the use of compressed steam as a power for the propulsion of vessels on the water. In his own house he fitted up a remarkable fountain on the side-table in his dining-room, and, when he travelled, his carriage was arranged with extraordinary clockwork mechanism, by means of which he is said to have been able *en route* to cook an excellent meal, making soup, broiling steaks, or roasting a joint of meat.

He became acquainted with Sir Richard Willis's plot, and from that time did his utmost to promote the Restoration, evidently becoming one of the group of persons who met Charles II. at Breda in May, 1660, and for his services to the King was created a Gentleman of the Privy Chamber and a baronet. He was in high repute at Court, was sent to France by the King in 1682, became blind in 1692,

and died four years afterwards. His married life was not satisfactory, although he entered upon matrimony no fewer than four times. His first wife was a Frenchwoman, his second the daughter of Sir Roger Harsnet, and his third a Miss Fielding. His fourth wife, by her extravagance and evil life, ruined his estate, dispersed his means, and destroyed his peace of mind, and from her he was divorced in 1688. At the time of his death he was in much impoverished circumstances, and he left one son, who succeeded to his baronetcy. This son is said to have died without issue in 1716, but the Morland family, the father and grandfather of the artist, considered themselves as heirs to the title. They certainly could not have been so had the son died without issue, unless they were descended from Sir Samuel's brothers, which is of course possible ; but we have no evidence as to this, save that each writer on Morland appears to have taken it for granted that the baronetcy could have been obtained if it had been claimed. Sir Samuel Morland does not appear to have had artistic talent, but we read of the very elaborate mechanical drawings which he made, and it is possible, therefore, that the genius which came down to George Morland had a starting-point in his celebrated ancestor.

We now have the family before us, and it will be well to turn more careful attention to the talented son. Dawe tells us that George was the eldest child and the favourite, that he was the only one brought up at home, and that " he acquired some superficial knowledge of the French and Latin languages, probably with the assistance of his father, who was a tolerable scholar." It was clear, however, that from a very tender age his aptitude was not for languages, but for art. When he was between three and four years of age, and still dressed in frocks, we are told by Collins that he was noticed by the servants drawing with his finger in the dust, wherever it happened to accumu-



Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

THE DISCONSOLATE AND HER PARROT.

*Portrait of Mrs. Morland. Signed.*





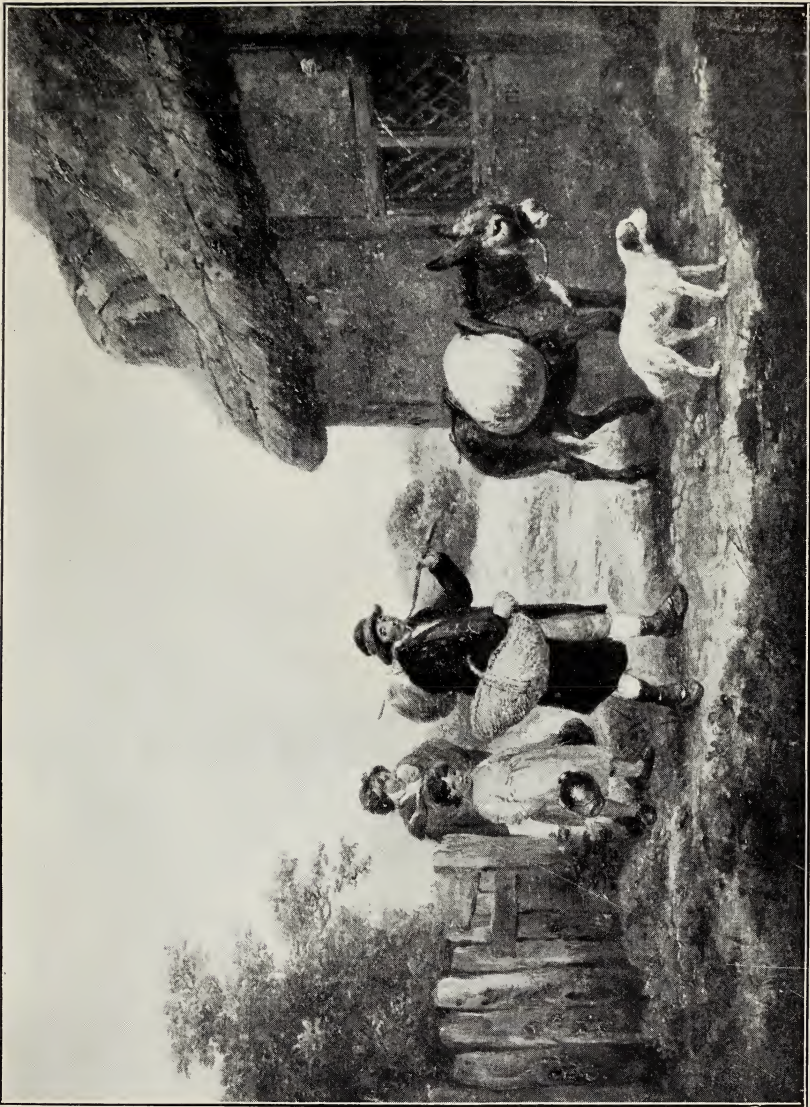
late ; but the first work which excited his father's attention was " a gentleman's coach with four fine horses, and two footmen behind it, which he drew with a bit of broken crayon and the small remains of a black-lead pencil which his father had thrown away." This drawing, which was on a quarter of a sheet of paper, was of so extraordinary a kind, when it was considered that it was done from so slight and rapid a glance as the child could possibly get of a gentleman's carriage just passing by the door, that the father beheld it with wonder and parental admiration.

Dawe says that one of his favourite amusements was to draw objects on the floor, that he might laugh at those persons who, deceived by their resemblance, stooped to pick them up. He was clever enough in this way to impose even on his father, who was once alarmed at the sight of what he supposed to be his most valuable crayons under his feet. Blagdon states that he drew a spider with charcoal on the ceiling of the servant-girls' bedroom, and they took it for a real one, and shrieked with horror. He also drew a beetle on the hearth, which completely deceived his father, who tried to crush it with his foot ; and Dawe adds that another of his favourite amusements was dissecting dead mice in order that he might understand where their bones and muscles were placed. The genius which the boy so early developed was quickly put into training, and his father sent him to copy from prints engraved for Gay's " Fables," and later on to draw from plaster casts. It would appear to be probable that there was a difference of opinion in his home with regard to the treatment of George. Collins tells us that " at a very early period he was admitted as a student at the Royal Academy, Somerset House," and goes on to speak of his boyish companions whom he met on his way to and from the Academy. Dawe, on the contrary, says that he was not permitted to study at the Academy, and that he was never

allowed to associate with other children, and was deprived of playmates of his own age. Blagdon tells us that so jealously did his parents guard him that, for fear his morals should be subverted, he was kept away from the Academy schools.

It is probable that the facts of the case lie between these two statements. It is pretty clear that at one period of his life he certainly studied at the Academy schools. Perhaps he went there for a very short time as a boy, and then was taken away by his mother. It appears that quite early in his life, as a mere boy, he commenced the evil habit which was the source of so much trouble during his life. Collins says: "On his way to and from the Academy he had frequently observed some of his brother students, who were much older than himself, stop at a dram-shop near Exeter 'Change, most of whom were loud in their praises of gin. After several efforts to conquer a natural shyness . . . he entered the shop, and, having drunk a small glass, liked it so very much that he never after could forget this premature and unfortunate attachment, which accompanied him through life." May we not surmise that this habit was perhaps the reason for his being withdrawn for a time from the Academy schools? Much later on, in about his twentieth year, he certainly was at the schools, as Dawe tells us that, "unknown to his father, he showed some of his drawings to the Keeper, and obtained permission to draw as a candidate for becoming a student; yet . . . he drew there only three nights, though he occasionally attended the lectures." From the age of fourteen, however, he was apprenticed to his father for seven years, and this apprenticeship seems to have been a time of very hard study. The father recognised that he had a very talented pupil, and he was determined that he should be well trained. We learn that "so just was his eye, and so remarkable his facility of execution, that he





Hyatt, photo.]

PEASANTS TRAVELLING.

*Signed.*

[Collection of Mr. F. Abbiss Phillips.



began his chalk drawings from plaster casts without previous sketching, and seldom had occasion to alter." We learn also that he copied pictures by the best masters, which his father had for purposes of cleaning and restoration, and then it was that the father, as Collins states most definitely, on several occasions "sold copies by his son after Ruysdael, Hobbema, and others, for originals."

He executed a large number of sea-pieces from prints after Vernet, and of landscapes from highly finished German drawings, of which he made enlarged copies, "even more elaborate than the originals." He copied his father's crayon pictures in oil, also the paintings of Gainsborough, both of pigs and of dogs; and the celebrated picture of "Garrick between Tragedy and Comedy," by Sir Joshua Reynolds, then in the possession of Mr. Angerstein. His days, says Dawe, were devoted to painting, his summer evenings to reading, during which time, we are told, he especially studied the art treatises of Webb and Du Fresnoy, and the "Dictionary of Art," and his evenings were given up to drawing by lamplight.

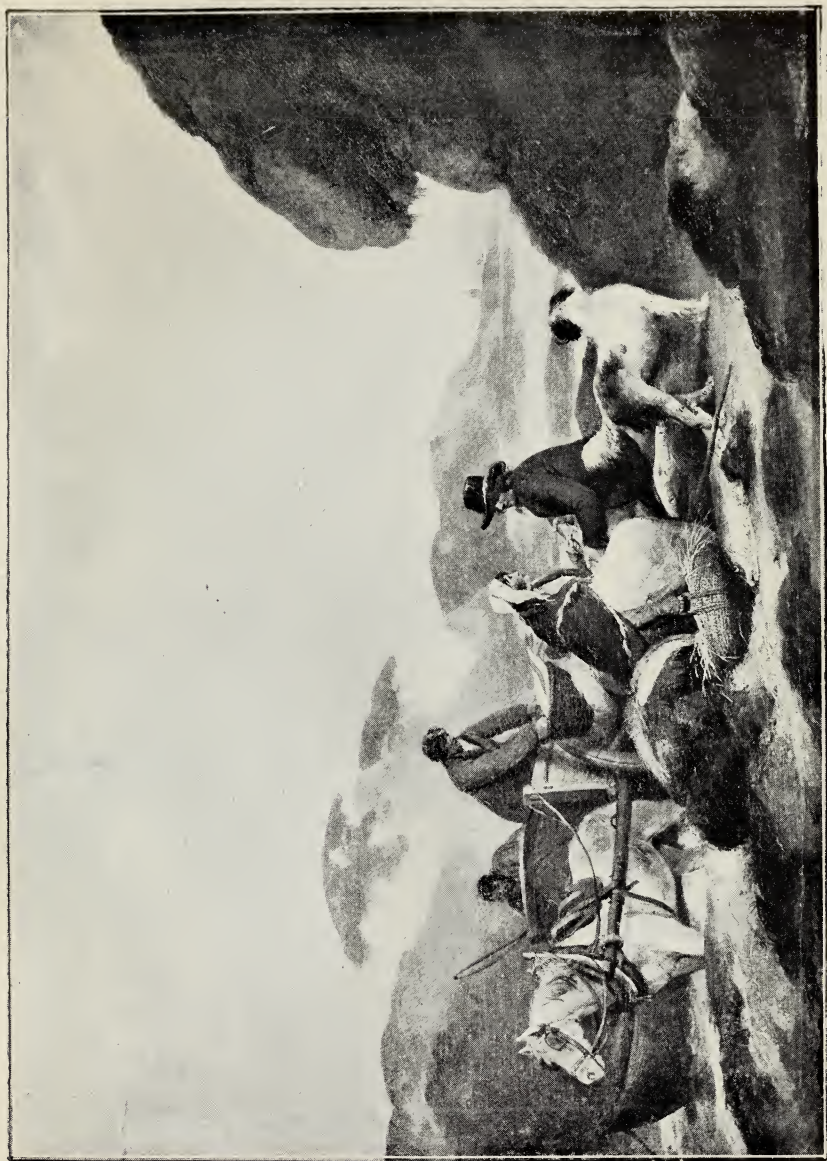
His training, indeed, appears to have been thorough; he was very hard-worked, and allowed scarcely any time to himself. His father, who at heart must have been a selfish man, with little principle and plenty of outward show, kept George hard at work in order that he might profit by his genius. Hassell tells us that he was closely confined "in an upper room in his father's house, where he was constantly employed copying drawings, pictures, or plaster casts, with scarce respite for his meals. . . . He was almost entirely restricted from society, except what was acquired by stealth with a few boys in the neighbourhood; his principal amusement was a walk on Sunday with his father to view the new buildings in the vicinity of Tottenham Court." It is pretty clear that the boy had to supply his father's purse by the proceeds of his

remarkable work ; but closely as he was kept to his easel, he was yet able, so great was his perseverance, to execute other drawings on his own account, which he sold in order to obtain money to indulge the taste for gin which he so early acquired.

From Collins's memoir we learn that the pictures which he did on his own account he slipped into the large drawer of a great colour-box as soon as he heard his father's foot in the direction of the painting-room ; and, when the picture was ready, which generally happened at night or early in the morning, it was let down in this drawer from the window of the painting-room, by means of a piece of whip-cord, to the person who had established his identity by means of some secret signal outside. Ward, in his biography, gives us to understand that these pictures were concerned with immodest subjects. Collins assures us that the subjects were suggested by those who employed the young artist ; but, whatever was the case, it is clear that they were only done to obtain pocket-money, and, considering the drudgery of his regular work, it is astonishing that he was even able to produce these extra pictures at all.

It was the works of the Dutch masters, says Dawe, which made the greatest impression on him as a boy ; and, by the practice of copying them, he acquired great facility and the excellence of high finish, with broad, easy brushwork. From Spenser's " Faerie Queene " he painted a series of pictures, and he also illustrated such ballads as " Auld Robin Gray " and " Margaret's Ghost." These designs found a very ready sale to the extent of some hundreds, and were a source of considerable profit to his father. The boy was, however, gradually tiring of the drudgery of his work, and Dawe tells us that " at so early an age as eighteen he formed the intention of adopting a new style as soon as he should be emancipated from





Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

SELLING FISH.

*Signed.*





parental authority, and he would often remark to a friend that he would see in what manner he would paint when he became his own master."

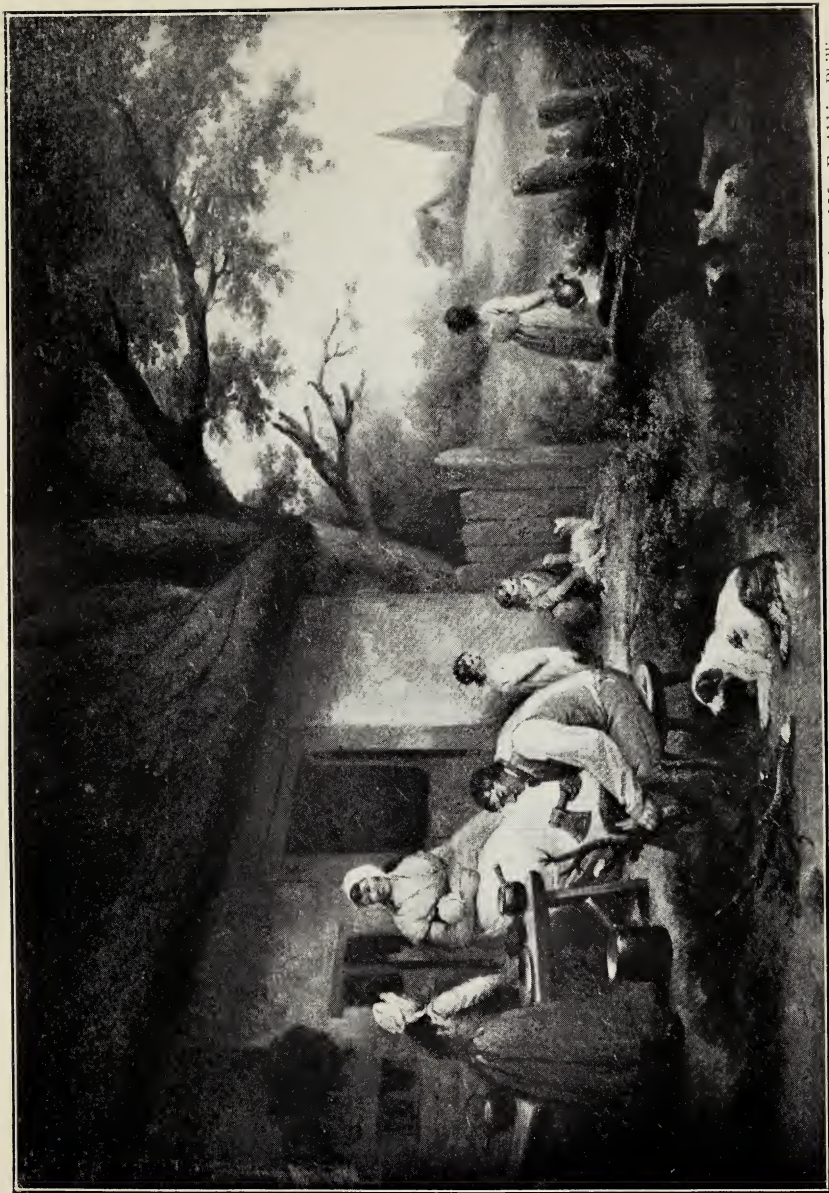
Morland's father, according to Ward, was at one time very intimate with Sir Joshua Reynolds, and was able to introduce his boy to the great President; but later on, Reynolds, who considered bankruptcy as a great disgrace, did not care to have to do with Morland's father, and it is probable that there was never much personal intimacy between Reynolds and the Morland family at any time. Hassell thought Sir Joshua's gallery was always accessible to the young artist; but this was often the case with young students of the time. The picture by Sir Joshua, already mentioned, and which Morland copied, "Garrick between Tragedy and Comedy," was in the Angerstein Gallery in the City, and the copy which the young artist made of it was a good one. We are told, however, by Hassell that the curious repugnance for educated society which in later years characterised Morland showed itself when he was at work at this picture. "No persuasion," says the author, "or entreaties could ever allure him within reach of Mr. Angerstein's family or his visitors."

During all this time of apprenticeship his life must have been particularly lonely. Such spare time as he had he gave to music, acquiring sufficient skill on the violin to play concerted music. His parents, Dawe tells us, never played cards or any other game, and therefore he had no opportunity of acquiring that form of recreation. The same author, speaking of his father's associates, says that they were very few, the chief amongst them being Mr. Forster, a merchant in the City, who was a great connoisseur of art, and to whose house George was taken by his father. He had very little interest, however, in their conversation; and it would appear that as soon as the cloth was removed after dinner the boy was set

to work with pencil and paper to sketch. Another friend of the elder Morland was Flaxman; but George never became intimate, says Dawe, with his son, "for, except genius, they had nothing in common." The only house to which young Morland was allowed to go of an evening was the residence of Mr. Philip Dawe, whose son was afterwards to be Morland's biographer, and with this young man, who was a pupil of Morland's father, the young artist was allowed to take walks, especially on Sunday. Dawe says, in describing these walks, that George Morland "fully enjoyed his short-lived liberty; they were the sweetest days of his life, and he often surveyed them in retrospect with melancholy pleasure."

As an instance of the strength of his memory we have the following, which is told by Dawe, who remarked that, "although Morland never drew upon the spot, he was able to design, from recollection alone, most objects he had seen." The two friends on one occasion pursued their walk over Blackheath, Shooter's Hill, and Woolwich, returning through Charlton by the Sand-pits and Hanging Wood, a place which Morland always admired as the most romantic within reach of London. Three months afterwards he made two drawings of these Sand-pits, delineating so cleverly the men digging and loading the carts, barrows, and asses, that his young companion could scarce believe that he had not sketched them on the spot.

The restraint of his father's arrangements, adopted, no doubt, with the best intentions in the world, in order to keep the boy from evil habits, the signs of which had probably been only too evident, was acting upon him with the very opposite effect to that desired. The dull, respectable life which his parents led had no attraction for him; and if, as seems probable, the outward respectability of his father's career was united with the practice of acts of



[Collection of Mr. F. Abbiss Phillips.]

THE COTTAGE DOOR.

*Signed*

Hyatt, photo.]



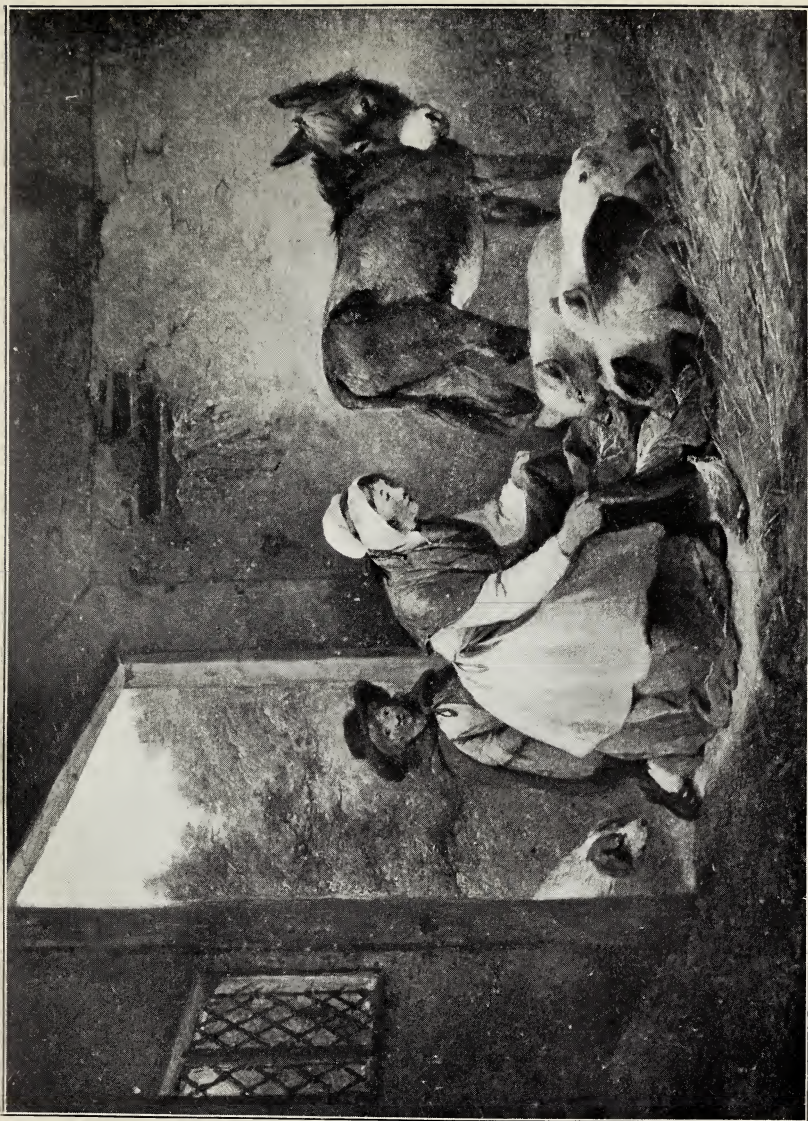


fraud, there was but little attraction for the brilliant son to follow in his father's steps. Gradually he realised that he was being detained not so much for his own good as for his father's advantage. He also discovered, as Dawe tells us, that the accounts of the vices of the town and the evils of ordinary life which his father gave him were grossly exaggerated, and were untrue; and this deception, however well intended, was productive of disastrous consequences. Before his apprenticeship to his father came to an end, Romney offered to take Morland into his own house, with a salary of £300 a year, on condition of his signing articles for three years; but George had had enough of restraint, and declared that one experience of articles frightened him for the rest of his life, and he promptly rejected the proposal, which might have led to considerable fortune.

Dawe tells us that Henry Morland had an extensive connexion amongst the most distinguished characters of the day; that he knew Lord Grosvenor, Lord Scarsdale, and Lord Fortescue; was acquainted with Reynolds, Garrick, Locke, and Angerstein; with Mrs. Yates and with Mr. Child; and that by all of them "he was so highly respected that he could easily borrow any picture in their collections." He does not appear to have been penurious. On the other hand, he was generous, if not lavish, in some of his expenditure, but he was a man deficient in judgment, of very limited understanding. It is probable that he was exceedingly selfish, endeavouring to keep his son for himself, to train him within rigid lines, and, as Mr. Richardson expresses it, to train a wild-flower in a hot-house, with the result that when his son was free from his control his naturally ungovernable habits led him into the wildest excess, and he indulged in the reckless, jovial, unhealthy life from which it had been his father's most earnest desire to keep him.



From about his nineteenth year, says Dawe, " he began to evade all restraint, and fell into those very errors from which his parents had endeavoured to deter him by ill-judged means. He then first gave the rein to those passions which eventually impaired his intelligence and destroyed his constitution. His Sunday walks were soon exchanged for a ride with some favourite mistress, with whom he scrupled not to visit his friends, and exhibit himself boldly in a chaise or phaeton, when he could procure the necessary supply of cash; and so much was he the dupe of folly that one of these woman had the address nearly to persuade him to marry her."



Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips,

WOMAN FEEDING PIGS.

*Signed.*



## CHAPTER II

### EARLY DAYS

THE expiry of Morland's apprenticeship launched the young artist free upon the world, and the result of the unnatural training he had received at his father's house was at once apparent. In a striking manner Dawe contrasts the extremes of character observable in George Morland and his father. "The elder Morland," he says, "was economical but liberal; his son profuse without being generous. The one was remarkably methodical in his habits; the other uncertain, restless, and versatile. Sobriety characterised the one, dissipation of every kind degraded the other. The manners of the parent were polite and humane, his society select and respectable. The son, on the contrary, associated only with the debauched and illiterate, and his feelings were obtuse; but in talent he as far surpassed as in sensibility and morals he was thus lamentably inferior to his father, whose imagination was sterile and tardy, while that of the son was rapid and prolific."

The freedom he gained was a very precious thing to him, and he employed it exactly as he thought fit. He declined, quite flippantly, an excellent proposal made to him by Mr. Gress, the drawing-master of the royal family, and refused to engage in any constant employment. He gave up his time to the wildest of companions, priding himself on doing everything his parents had represented



to him as pernicious. So little had he known of the world that he had never lost a natural bashfulness, and with all his ideas of wild life, hardly knew what was the life he really longed for. "On one occasion," Dawe tells us, "being at the Cheshire Cheese, he wished his companions good night about ten o'clock, and they heard nothing of him for two days." When he returned to them he described his adventures, saying that he had gone by the boat to Gravesend, merely for the sake of a spree, and arrived there about two o'clock in the morning. Not knowing where to go, he joined company with a carpenter and sailor, with whom he travelled five miles towards Chatham, quite indifferent in what direction he journeyed. When they separated he was in terror as to what to do, or whom to follow, and eventually pursued his way with the sailor towards Chatham, reaching that place about daybreak. He employed his time in drinking gin and that extraordinary beverage called purl, made of ale and milk with spirits and sugar, and slept on a bench until seven o'clock. With his sailor acquaintance he went on board a small vessel, which took him as far as the North Foreland, and was nearly wrecked in the voyage. Back he came to Chatham, spent the night at the same inn, and returned to Gravesend with eighteen-pence in his pocket, which just enabled him to reach the Cheshire Cheese, where his companions were assembled, and to relate his experiences.

His mind, as Dawe tells us, had not been idle during the time; he was an excellent talker, and had gathered from the sailor a store of nautical information, some of which he was able to put into practice almost immediately on the little voyage to the Foreland, and, as Hassell says, he was always ready to make use of it before his friends, and astonished them with the extent of his seafaring experience. Similar nocturnal adventures, appearances in





Hyatt, photo.]

FRIEND, THE NEWFOUNDLAND DOG.

*Signed.*

[Collection of Mr. F. Abbiss Phillips,



watch-houses and before magistrates, prize-fights and wrestling-bouts, and constant attendance at various inns, absorbed a good deal of Morland's time, and so a few months passed.

The freedom which he gained in 1784, when twenty-one years of age, and his apprenticeship with his father had expired, lasted, however, for a short time only. He appears to have remained with his father for six months after he was actually free, but during that time had been employing a friend, so Dawe tells us, to dispose of many of his designs to a publisher, without disclosing his name. For these designs he was being paid satisfactorily, but presently the purchaser found out who was the artist, and, at once discovering his ignorance of the world, bargained with him for other pictures at half the former price. None of the books on Morland tell us who this hard-hearted dealer was; we only know that he was an Irishman who lived in Drury Lane, who engaged Morland to paint a number of subjects "of a description," says Dawe, "that did little credit either to the artist or his employer." He attended Morland every morning for three or four hours, to direct the manner of treating these pictures, and, it seems, commenced this acquaintance with the artist while he was yet living with his father. In order, however, to appropriate the talents of the youth more entirely to himself, he persuaded George to leave his father's house, and take an attic apartment in Martlett's Court, Bow Street, close to where the dealer was residing. Here commenced Morland's second period of drudgery, as the Irishman would not allow him to work for any other person, and paid him only just sufficient to procure food, lest he should gradually acquire the means of being independent of him. He was continually, says Dawe, "at his elbow," and overlooking him. Morland was not allowed even to go out for his meals; they were brought to him by a boy from



the neighbouring cookshop, a few pennyworth of meat and a pint of ale being all that was allowed him, although he sometimes ventured to ask that a pennyworth of pudding might be added to the frugal fare. Of payment for his pictures he hardly got any.

On one occasion, upon his begging for five shillings, the Irishman handed him half a crown, telling him that he might think himself very well off with that, for he had not done half a crown's worth of work that day. His industry, however, was indefatigable, and he painted sufficient pictures for his hard employer to fill a whole room, the price of admission to which was placed at half a crown. Some of the works now belonging to the Duke of Westminster are said to have been painted at this time. It was bondage over again, and harder, perhaps, than Morland had hitherto undergone. The rigid pedantry of his father had been less exasperating than the harshness of this greedy picture-dealer, and at length Morland had had enough, and escaped from his taskmaster. According to Dawe, he had an invitation from a rich lady of easy virtue, who was residing in Margate, a Mrs. Hill, who desired to have her own portrait painted, and those of her friends. How she heard of this young artist we cannot tell, but she appears to have written to him, and he determined to accept her invitation. "He kept secret," says Dawe, "his intentions, and on the night of his departure obtained from the Irishman as much money as he could, and then decamped, taking with him the key of his lodging, for the rent of which his employer was accountable." According to Hassell, he hired a horse, and went away in the early dawn to Margate, where he settled down at an inn. Mrs. Hill was an excellent patroness, admired his talents, and introduced him to all her friends, insisting upon his leaving the inn and coming to her house to stay. With his customary carelessness, he forgot all about returning



Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

THE RED LION INN.

*Signed.*





the horse he had hired for his journey, and kept it with him six or seven weeks, till he heard that the owner was making serious inquiries about it. He then sent it back by a postboy, but left his father to discharge the bill for the accommodation, which amounted to about ten pounds.

Dawe quotes several of Morland's letters, written during his sojourn at Margate, and these give very clear evidence of his life by the sea. The first letter is dated from the Ship Inn, Dover, Friday, and was written in July or August, 1785. It is as follows :

“DAWE,

“I arrived at Margate on Wednesday, surveyed the town on Thursday, and drank tea at Dover on Friday. Here is one of the pleasantest places in the world, a fine view of the clift (*sic*) and castle, with the pier and shipping. Opposite are the Calais cliffs, which seem so very near as to appear not above three or four miles over. A very large, pretty town is Dover, and looks something like London, but of all the horrible places that can be imagined Sandwich is the worst. 'Tis likely I shall go over to France with Mrs. Hill. She is talking about it. My compliments to the Congress,\* except that Jew-looking fellow. I have swam my horse in the sea several times. I should be glad of an answer.

“I am,

“Yours, etc.,

“MORLAND.”

The next letter is written from Mrs. Hill's house. It is dated

“MARGATE,

“*Saturday Night, August 13th, 1785.*

“DAWE,

“Now I have done some little sketches for you, and, as I do not go out of a night, I have time to do you

\* A smoking club at the Cheshire Cheese.

some more. I shall be glad if you will answer it as soon as possible, and mention the dimensions more distinct, and if it must be from any story, for I have an excellent opportunity of drawing some smart women, as there are many about, and there is one of the sweetest creatures in the house I lodge that ever was seen by man. She is upwards of six feet in height, and so extremely handsome that I have fell desperately in love, and, what is charming, I find it returned. She has not been long come from Liverpool, and is but seventeen years of age. . . . I should certainly marry here, only, as I am a great favourite of Mrs. H., she has made me promise to go to Paris this September, and marrying would exclude me entirely from that . . . besides . . . I have a shaking of the hand, and falling off very fast (these are not very comfortable symptoms); I begin to reflect a little now, but hope it is not too late. I have smoked but two pipes since my absence. My house for smoking is the King's Head Inn in High Street, a good pleasant house—for on high water the sea comes to the very walls of the house, and if you was to fall out of the window must surely be drowned, but I seldom use it by reason the company are so disagreeable, a parcel of old, sleepy fellows. . . . Now, I will inform you how I amuse myself. First, I get up in the morning after being called several times, 'tis generally about ten o'clock. Then I take a gulp of gin, as I have got some made me a present. Then I gang me down to breakfast with a young gentleman, some nobleman's brother, but I forget the name. I was to find my own breakfast, or to go and breakfast with Mrs. Hill, but as he invites me, 'tis more convenient to have it in the house. At four o'clock dinner is sent to me; after that comes my hairdresser; then dress, and go and take a little ride upon the sands if tis a fine day; if not fine, why then I only ride up the town, down Churchfield, through Cecil Square, and into



Hyatt, photo.]

THE FIRST OF SEPTEMBER.

[Collection of Mr. F. Abbiss Phillips.





the stable again. Then I drink tea with my companion, and sup at Mrs. Hill's, though these two nights I have not been out of doors by reason of it being so very stormy. There was a violent storm of wind this morning, and the sea was covered with breakers. There is plenty of diversion here for the polite world, such as dancing, coffee-houses, bath-houses, play-houses."

These two letters give us a good idea of the sort of life Morland was leading. The arrangement that he should live in Mrs. Hill's house came to an end almost as quickly as it had been commenced, very probably by reason of Morland's commencing to court the lady's-maid. He was but twenty-two years of age, a very susceptible young man, but appears to have been attracted by this girl, and we hear of her again later on.

It seems that his work in painting was done between his late breakfast-time and his early four o'clock dinner; but the letters tell us nothing of the portraits he was supposed to be painting, and we know of none which can be attributed to this period of his life. He himself speaks of the portraits of Lord Loughborough, whom he calls Mr. Wedderburn, but who certainly at that time was Lord Chief Justice, and had been elevated, in 1780, to the peerage. The sentence in Dawe's memoir mentioning this portrait speaks of one Morland painted of the Master of the Ceremonies, and implies that this was the position held by Lord Loughborough. It was not so, however, and two distinct portraits are evidently referred to. The Master of the Ceremonies was painted in an embroidered coat, and Dawe says that Morland spoilt this coat with melted tallow by placing a candle upon it when he was in a state of intoxication. It is clear that his bad habits were, if possible, growing worse at Margate.

For three months he remained away, and then gave

himself a short holiday in London. The girl who had so attracted him had by that time left Mrs. Hill, and had come up to town to live with her brother. Morland one evening ran into the Cheshire Cheese, shaking a purse of guineas before his old friends, and boasting that he could get as many of them as he pleased. Mrs. Hill, said he, had recommended him so highly as a portrait painter that he had more business than he could execute; but he could not bear "to be stuck up in the society of her old maids, and had therefore taken a lodging for himself." He then told his friends about the "finest girl in the world," and insisted upon one of them accompanying him to see her. Off they went in a coach, and a tall, handsome young woman made her appearance when he gave in his name. He begged her to go out with him the following day, Sunday; she consented to do so. He introduced her to his friend, and drove off. The next day, Dawe tells us, they met as arranged, made a circuit amongst all his friends, and a day or two afterwards went back to Margate. Now it is that we learn the name of the young gentleman referred to in the letter. It was Mr. Sherborne, a brother of Lord Digby, who had been attracted to Morland by hearing him play the violin, and who had invited him to play duets with him. They had made a favourable impression upon one another, and, as Dawe tells us, Morland was "indeed blessed with that happy art which unlocks every door and every bosom, but not with those more solid claims upon esteem which should have kept open the door he had entered, and preserved the good opinions he had gained." It was for a very short time that Morland and Mr. Sherborne were close friends. The artist drew all the money he could obtain, and then deserted his friend. Whether the pictures Mr. Sherborne commissioned were ever delivered we are not told, but we do know that so



Hyatt, photo.]

WINTER.

*Signed.*

[Collection of Mr. F. Abbiss Phillips.]





high an esteem had this brother of Lord Digby for the artist that he begged him never to think of past accommodations, and, on arriving in London, called on Morland's father, leaving a pressing invitation for the young artist to visit him, which, however, was never accepted. Morland, says Dawe, "had no taste for the refinements of friendship," and could not bear even the slight restraint that such friendship involved. His sympathies lay in quite another direction, and it was in the public-house and on the race-course that he found himself most at home. To the hotels of Margate he took his violin, and was a very welcome guest. He was then a good-looking, merry fellow, with a penetrating and expressive countenance, large, high forehead, dark hazel eyes—full and somewhat piercing—an aquiline nose, and an intelligent mouth. He was ready for any frolic, could play and sing well, and had long ago put aside any sympathy he ever had for more serious pursuits, or for literature. After his apprenticeship was over, we are told, he never possessed a book in his life; he had no inclination for study, and prevented any of his companions reading even a newspaper, snatching it away and insisting upon his friend joining him in whatever frolic was at that time on hand.

## CHAPTER III

### MARRIAGE AND HOUSEKEEPING

WHILE staying at Margate, Morland had some strange adventures, and his letters to Dawe give us an insight, not only into the manners of the society in which he was so popular, but also into the arrangements for regulating horse-races at that time. Not content with the quieter amusements to which we have already made reference, Morland determined to engage in the very rough life of the race-course ; and in writing to Dawe he says : “ You must know I have commenced a new business of jockey to the races. I was sent for to Mount Pleasant, by a gentleman of the Turf, to ride a race for the Silver Cup, as I am thought to be the best horseman here. I went there and was weighed, and was afterwards dressed in a tight striped jacket and jockey’s cap, and lifted on the horse, led to the start, placed in the rank and file ; three parts of the people out of four laid great bets that I should win the cup, etc. Then the drums beat, and we started ; ’twas a four-mile heat, and the first three miles I could not keep the horse behind them, being so spirited an animal ; by that means he exhausted himself, and I soon had the mortification to see them come galloping past me, hissing and laughing, while I was spurring his guts out.”

The people who had been backing the horse appear, according to Morland’s story, to have become enraged with him for losing the race, and determined to visit their



Hyatt, photo.]

THE STABLE YARD.

*Signed.*

[Collection of Mr. F. Abbiss Phillips.





vengeance upon him. "A mob of horsemen," he says, "then gathered round, telling me I could not ride, which is always the way if you lose the heat; they began at last to use their whips, and, finding I could not get away, I directly pulled off my jacket, laid hold of the bridle, and offered battle to the man who began first, though he was big enough to eat me; several gentlemen rode in, and all the mob turned over to me, and I was led away in triumph with shouts." This exciting scene does not seem to have chilled the ardour of our artist for the race-course, and a little afterwards we hear of his riding in another race at Margate, and being very nearly killed. "I rode for a gentleman," he says, "and won the heat so completely that when I came into the starting-place the other horses were near half a mile behind me." This time it was his success that brought him the vengeance of the mob, and poor George Morland appears to have been just as unfortunate whether he lost or won the race. "Near four hundred sailors, smugglers, fishermen, etc.," says he, "set upon me with sticks, stones, waggoners' whips, fists, etc., and one man, an innkeeper here, took me by the thigh and pulled me off the horse. I could not defend myself. The sounds I heard all where (*sic*), 'Kill him!' 'Strip him!' 'Throw him into the sea!' and a hundred other sentences rather worse than the first. I got from them once and ran into the booth; some of the men threw me out amongst the mob again, and I was then worse off than ever. Michiner rode in to me, dismounted and took me in his arms, half beat to pieces, kept crying to the mob to keep back, and that his name was Michiner, and he would notice them. At last a party of my horsemen and several gentlemen and their servants, some postboys, hairdressers, bakers, and several other people I knew, armed themselves with sticks, etc., ran in to my assistance, and brought me a horse, though the mob

pressed so hard it was long before I could mount. After I was mounted and got to some distance, I missed my hat ; at last I saw a man waving a hat at me ; I rode to him, and found it to be a person I knew very well. He found means to get it to me whilst two sailors were fighting who should have it."

Even this experience, which to an ordinary person would have been quite enough for one day, does not seem to have seriously troubled Morland, for that very night he engaged in a fresh adventure. "I went," says he, "to the King's Head at night, met many of my bloods and bucks, though none of them could imagine what was the cause of the riot, but supposed it was a parcel of blackguards who had been laying sixpences and shillings against the horse I rode, and afterwards by the riot wanted to make it appear 'twas an unfair start, though one started before me. We had three crowns' worth of punch at the King's Head, and then marched out to meet them, or some if possible. We got into a fishing-house to look for some of them ; however, there were so many in the house that, though we were armed, they put us all to flight. It was very dark ; I ran over the draw-bridge, a stout sailor pursued me, and threatened vengeance ; he caught me by the collar ; I had a stick with a sword in it ; he didn't see that, and whilst he was telling me what he would do, I found means to draw it, and had very nearly run him through ; then some of my companions coming up, he got his gruel. I found the man who dismounted me, and he humbly begged pardon, as did most of the rest. One savage fellow," concludes Morland, "who is a sore pest of this town, everybody advises me to enter an action against him, which I did this morning ; so I must conclude, as the watchman is going past one o'clock."

A little later than this Morland made his long-antici-



Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

PORTRAIT OF DOROTHY JORDAN.





pated journey to France, but, just before he started, he told Dawe, in a letter of the 22nd of October, that "almost everybody in Margate was drunk by reason of the Freemasons' meeting and fox-hunt." He says that "all my male sitters disappointed me; some sent me word they were engaged, some not very well, others could not get their hair dressed, and I found it was all one general disorder." He was eagerly looking forward, he says, to the journey to France, especially as his destination was St. Omer, "a town of more resource than Paris, having in it six hundred English families." He appears, however, to have done very well in Margate, apart from the fees he received for his portraits, as in this same letter he says that he had various tokens of remembrance given him—"one a fine gold pin, the other a handsome pocket-book with a silver lock and full of instruments, and t'other day a remarkably fine patent watch-chain, worth about two guineas, a fine silver pencil-case and hiding-purse, and several dollars."

A few days afterwards he was in France, and his first letter was sent from the Port Royal Inn, St. Omer, 1785. He tells us that he set out at one in the forenoon, and "had the most amazing quick passage known these twelve years; 'twas no longer than one hour and thirty-two minutes from pier to pier. The sea," he says, "ran very high, and frequently washed quite over us. Mrs. Hill came down below to avoid the spray, and she was no sooner down than a great sea poured through one of the weather ports, and wetted her from head to foot. I was the second sick on board," he continues, "and the first that got well. After my sickness began I went down, tumbled into my hammock, and slept very sound, 'midst straining and groaning; however, I slept till I heard, 'Welcome to Calais, gentlemen and ladies.'"

On landing, Morland had the customary impression

that almost every person refers to, on the occasion of his first visit to France—that of the extraordinary difference so short a journey has made. “I flew out on deck,” he says; “I was surprised to find myself surrounded by Frenchmen, and quite a different country about me—extraordinary everything should be so different in so short a distance as twenty-one miles.” On his landing, he proceeded by a coach sent by the master of the hotel, Monsieur Dessein (who, he mentions, was the same hotel-keeper Sterne had spoken of), to the Hôtel d’Angleterre. He passed through the fish-market, which reminded him of Billingsgate, and, on arriving at the inn, his first business was to get dry, and then he wandered off into the town. “Coming down the Rue de Rampart, some soldiers were flying a kite; I did not see the string, and tumbled over it, for which I got abused in all sorts of French jargon.” Then he returned to the inn for supper and tea, all of which, he says, were very good and very cheap, and, after receiving his goods from the Custom-house, went to bed, remarking that his bed was so high he was obliged to jump into it.

The next morning, after breakfast, Mrs. Hill and the artist set out on their journey in a coach-and-four, and reached their destination at ten minutes after three. They had dinner, and then Morland began to look out for an hotel and to pay some calls, finding in the place several English people he had known in Margate. His bedroom was, he says, “as big as Westminster Hall, with two beds;” adding, “’tis rather impossible to find a bedroom in France with only one bed. So that makes good what Sterne says in the conclusion of his ‘Sentimental Journey’—that ’tis very common for gentlemen and ladies to lay in the same room at the inns.”

He does not appear to have been very satisfied with the accommodation of his inn, for he says in the letter that he



Hyatt, photo.]

WRECK OF AN INDIAMAN OFF THE NEEDLES.

*Signed.*

[Collection of Mr. F. Abbiss Phillips.





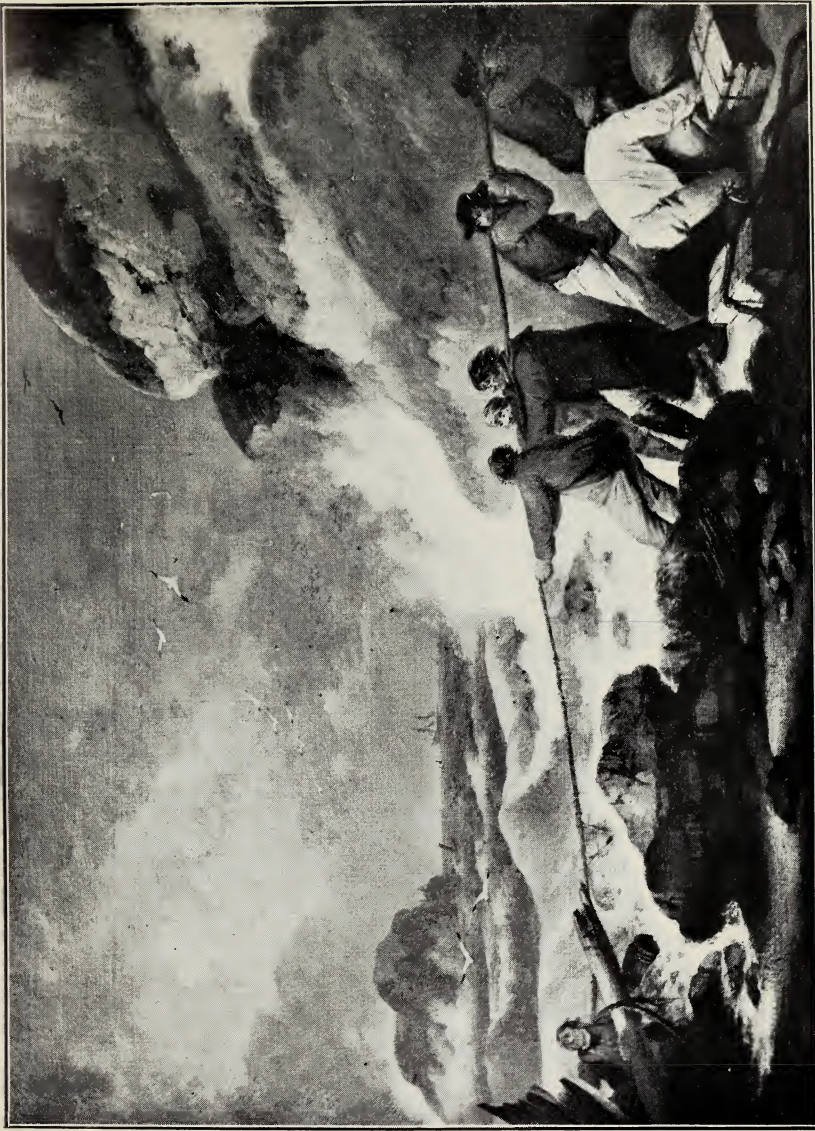
doubts whether his friend will be able to read it, "the French pens are so bad, the legs of the table so uneven, and the paper so coarse. I am now sitting by myself," says he, "over a bottle of claret, in a great room about 16 feet high, starved with cold; a fireplace as large as a moderate room in London, but has not, by the colour of it, felt the warmth of a flame these dozen years; a parcel of French waiters, who, as I cannot talk French, impose upon me at pleasure. These are not half my grievances, but too numerous to write about at present."

His fame as a painter had preceded him, and he had no lack of work whilst he was in France. "I have very pressing invitations," says he, "to stay and paint portraits by many gentlemen and marquises here; and there are already upwards of six hundred English families, besides many more daily coming—all people of fortune—upon which I have promised to return as soon as possible, and I have already many commissions to bring with me from England." He then goes on to add that he intended to visit Lille, which was only a day's journey from where he was; and comments in an amusing way upon his expenses in France and upon the habits of the people. He was evidently charmed with the country. He says: "'Tis a delightful country; no danger of robbing, and travelling very cheap, and a person may live very well for thirty pounds per ann., and many have not more. People who ran away in the rebellion have continued here ever since." As to his clothes, he says he bought a fine satin waistcoat for a quarter of the price he would have paid for it in London; leathern breeches he bought at half a guinea a pair; shoes at three shillings; and cotton stockings at half a crown; worsted stockings, he says, were "dear and very bad," made all in one piece, without any distinction for the feet, the place for them having to be formed by putting the stockings on. "The women,"

says he, "never have any hats, and in the hardest rain they only throw their gowns over their heads." The genteel people, he adds, "walk out on foot, and there are only two coaches for hire, and there is very little to be heard in the town except drums and bells, and very little to be seen except priests and soldiers." The church music astonished him, as, in his opinion, it consisted only of country-dances; and he could not understand the reason the bells rang on the occasion of the death of an inhabitant of the place. For the friars whom he saw in the streets he had no complimentary remarks; but of the other residents in the place he was never tired of saying everything good that he could. His sojourn, however, in France was a very short one. He was back again for the winter at Margate, and then came up to London to his old friends.

His entanglement with Mrs. Hill's maid seems to have caused him some difficulty. In one letter to Dawe he says: "Jenny writes letters every post; I shall be joined in about three weeks; don't say anything about marriage." A few days afterwards, in another letter, he says: "As for Jenny—but, however, say nothing about that to anybody—I do not know what to do about it; if I marry her I am undone, by reason Mrs. Hill must find it out—it cannot be avoided; her acquaintance in London would inform her of it in France; she would then throw me aside; besides, many gentlemen would give my acquaintance up if I performed my promise with her, and which, as I certainly like her better than any other, I am determined to perform after my arrival in London, if that should ever happen. I might marry a lady rather in years, with money; which I only got off by declaring my aversion to the matrimonial state."

When Morland did get back to London he appears to have renewed his addresses to Jenny, and the banns of



Hyatt, photo.]

THE DAY AFTER THE WRECK.

*Signed.*

[Collection of Mr. F. Abbiss Phillips.]







marriage were published ; but he still felt sure that the marriage would be an unsuitable one for him, an obstacle to his happiness, and very likely the ruin of his life. How to avoid it, however, he did not know, but it was eventually arranged by strategy. One of his military friends called on the bride's brother to fix the day of the marriage, and to tell him a story they had concocted together, to the effect that Morland was in a very bad way with regard both to his health and circumstances, but that, nevertheless, he was at the Gray's Inn coffee-house, ready to fulfil his engagement, the friend adding that, in his opinion, the union ought not to take place, as it was a pity to throw the girl away on a person so unworthy of her. That unpleasant piece of scheming answered its purpose. The brother went immediately to Morland, and, after severely reprimanding him for his conduct to his sister, broke off the engagement. The artist was, however, hardly out of this complication before he was in love again. This time his affections fixed upon a servant-maid whose father was a tailor, and he tried to persuade an intimate friend to call with him on the father and ask for his consent. His friend strongly dissuaded him from the proposed engagement, walking with him to the cottage where the girl lived, and succeeded in impressing Morland with the wisdom of his counsel at the very door of the house, when he obtained from him the decision that he believed his friend was in the right, and that he would think of this girl no more.

A little while longer passed, and then, for the third time, Morland was in love. He had become acquainted with William Ward the engraver, then living in London, at Kensal Green, on the Harrow Road, and was a frequent visitor to the house, eventually taking lodgings in it. Here it was he met Ward's sister Anne, and married her in July, 1786, the wedding taking place at Hammersmith parish

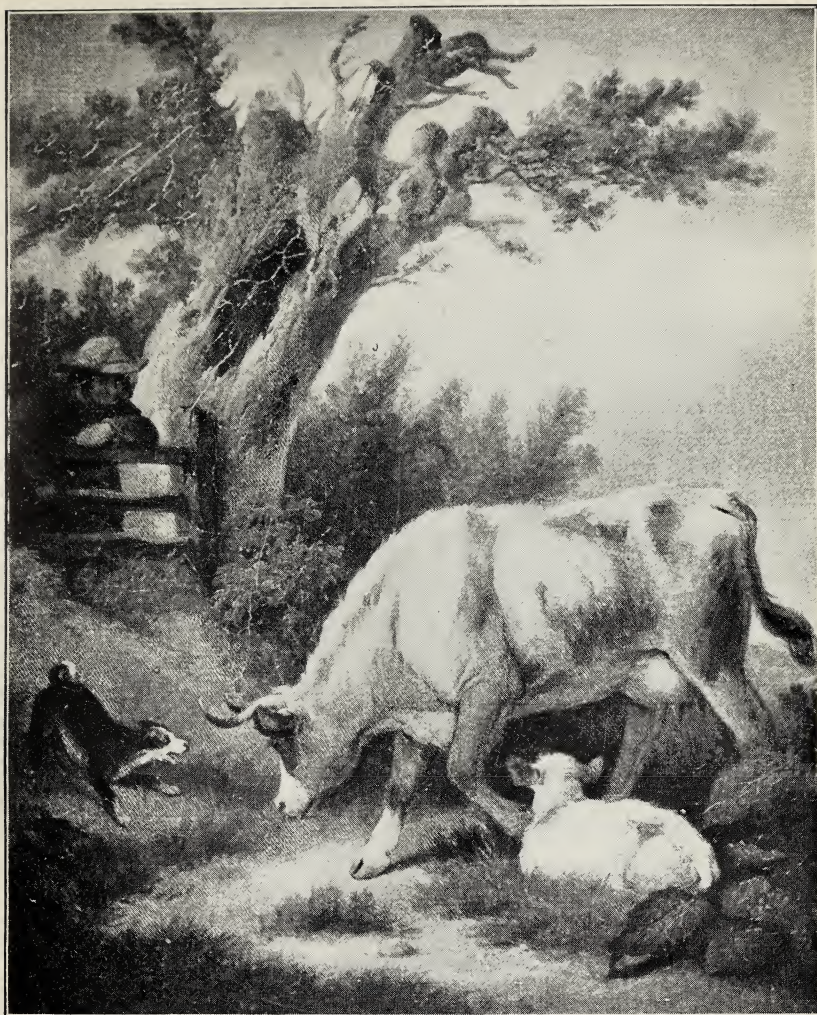
church. As an example of the eccentric ways of the artist, his biographer states that he insisted upon being married carrying a brace of pistols in his belt. The connexion between the artist and the Ward family was still more emphasised by a marriage which took place between William Ward and Morland's sister Maria, about a month afterwards, and the two young couples took one house between them, and began their married life under bright auspices.

Mrs. Morland is spoken of by contemporary writers as an exceedingly beautiful girl. Collins says that no prettier couple ever graced the interior of the church. It was most certainly a love match, and was productive of a great deal of happiness; but Anne Ward little knew the habits of the person into whose keeping she was giving her life.

They settled down in High Street, Marylebone, but it was very soon clear that the two families would not get on well with each other. Mrs. Morland and Mrs. Ward were both of them beautiful women, and jealous one of the other. Each lady found a spirited supporter of her cause in the person of her husband, and the two husbands took to threatening each other, and resorting to horse-pistols loaded with slugs, with which they determined to settle their dispute in a sawpit. Their murderous intent, according to Collins, was diverted by the influence of a friend, who arranged that the difference should be settled over a bottle and a few long pipes charged with Dutch tobacco; but it was perfectly clear that fresh domestic arrangements must be made, and accordingly Morland, with his wife and servants, removed into lodgings in Great Portland Street. Here it was that Collins first made Morland's acquaintance, and the two men generally spent their evenings together.

While the artist was in High Street, Marylebone, he produced the six pictures known as the "Lætitia" series.\*

\* See Chapter XII.



Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

COW AND CALF WORRIED BY A DOG.

*Signed.*







They represented the progress of a young lady from a state of innocency in the country, where she had been carefully brought up, through successive scenes of depravity and distress, till at last, having lacked all prudence, she got into serious trouble, and then in the final picture is received back penitent by her parents. The series was popular, and the six pictures were engraved by J. R. Smith, and published in London in 1811. The only other important works which belong to this period of Morland's life were the four he painted whilst living with William Ward just before his marriage. They were didactic works of very much the same quality: one pair called "The Idle and Industrious Mechanic," the other "The Idle Laundress and the Industrious Cottager," and the two latter pictures were engraved by W. Blake, and published in London in 1803.

Morland and his wife continued in lodgings in Great Portland Street for some few months, and then moved nearer to Kentish Town, taking a small house with a very pretty garden, in a place called Pleasant Passage, at the back of Mother Blackcap's, on the Hampstead Road. There it was that Mrs. Morland had her only child, unfortunately stillborn. The artist was dreadfully disturbed at the loss of his son, and a tedious illness and very considerable diminution of his wife's good looks, which followed her accouchement, seem to have started the first jarring element in his household. The surgeon assured Mrs. Morland that she ought never again to bring her life into jeopardy from the same cause, and this piece of information Morland overheard. From that time his affection for his wife began to diminish, and, as Collins tells us, the Britannia Tavern, Mother Redcap's Tea-Gardens, the Castle Tavern, and the Assembly Rooms at Kentish Town, became more pleasant than his own house. Naturally fond of riding and music, these two accomplishments led him away from

home. He was possessed of a good voice, and was ready to sing in almost any company, while his companions were men free-handed and jovial, always ready to flatter him and to wheedle money from him. "At this time," says Dawe, "one of his favourite amusements was riding on the box of the Hampstead, Highgate, or Barnet stage-coaches. This was the commencement of his acquaintance with coachmen, postboys, and similar characters, to whom he always behaved with liberality, and became at length so well known among them that he could have been conveyed to any part of the kingdom free of expense. During all this time, Collins tells us, "his reputation constantly increased, and, as he was as yet the sole vendor of his own productions, his expenditure was never beyond his income."

He soon became dissatisfied with the comfortable little house at Kentish Town, and was determined to have a much larger residence. He settled with a builder for a new house at the corner of Warren Place, a very handsome residence, just finished in a style which suited him, and into this he moved. By this time his income was over a thousand a year, so Collins tells us, and his reputation very high. He therefore determined to have his house magnificently furnished, and his cellars well stocked with wine. He entertained large parties between 1787 and 1789, and kept up his establishment with the greatest possible extravagance. He had ample credit, especially from his wine merchant, and, notwithstanding all the expostulations of his friends, launched out into a career of expenditure very far beyond his means, large as they undoubtedly were. When he was lectured by a friend for his imprudence, he would burst from the house, hire a horse, and, sacrificing his precious time, give up the whole day to drink, returning home completely intoxicated, quite unable to do any more painting for two or three days to come. His wife exerted all her influence to support the



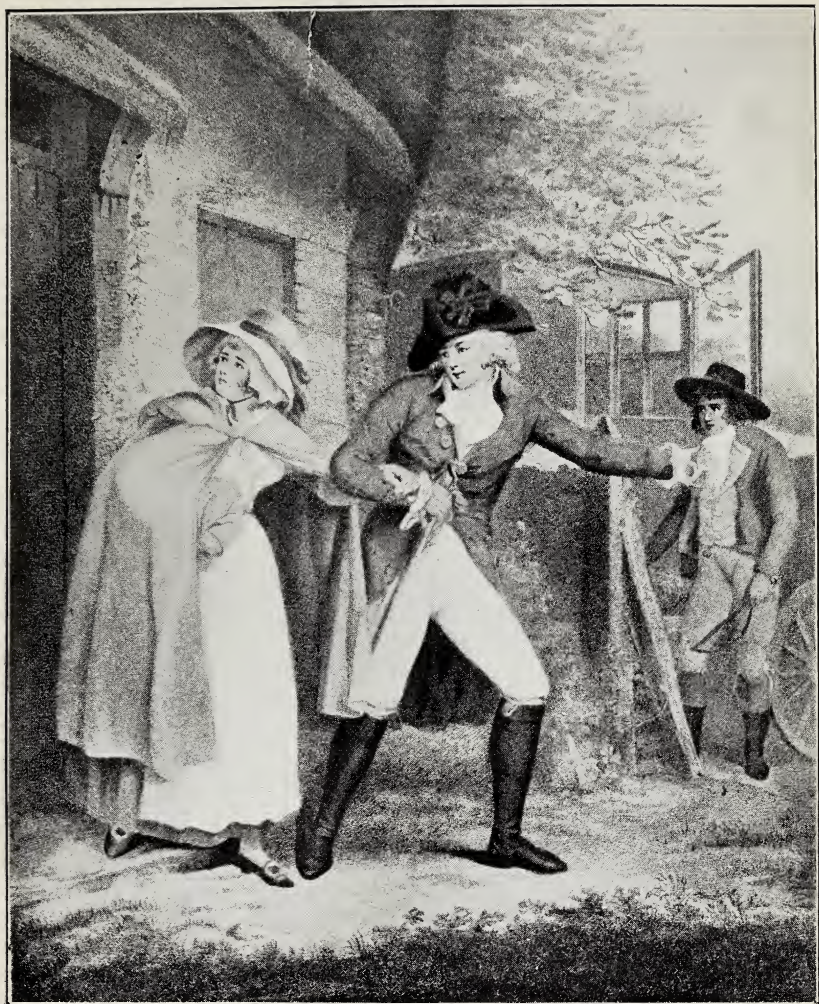
[From the coloured print.

LÆTITIA SERIES.—I. DOMESTIC HAPPINESS.









[From the coloured print.

LÆTITIA SERIES.—II. THE ELOPEMENT.







[From the coloured print.

LÆTITIA SERIES.—III. THE VIRTUOUS PARENT.







[From the coloured print.

LÆTITIA SERIES.—IV. DRESSING FOR THE MASQUERADE.





[From the coloured print.]

LÆTITIA SERIES.—V. THE TAVERN DOOR.









[From the coloured print.

LÆTITIA SERIES.—VI. THE FAIR PENITENT.



protests of his friends, but, says Collins, "opposition to his extravagant folly, instead of reclaiming, tended to exasperate him to some further acts of frantic imprudence." He squandered the money he received for his pictures, and having utter contempt of that which he earned, made no provision whatever for bills he was constantly drawing, and when at length they became due had no alternative but to submit to the terms of the holder. These terms, however, he frequently anticipated by a proposal far too advantageous to his creditors to be rejected—namely, to paint a picture for the renewal of the bill.

For a while he took some pupils, three in succession, but they were more companions in idleness than scholars in painting, and at length he made the acquaintance of a young man of genteel manners whose name was Irwin, and who was very largely instrumental in Morland's ultimate downfall. This new acquaintance was a person suited to his habits, of a gay disposition, and willing to go anywhere with the artist, and he took in hand the disposal of his pictures.

"Whether from bashfulness or idleness," says Dawe, "Morland never could bear to offer his own works for sale, and would rather take a quarter of what he might have obtained than submit to that necessity." Irwin took advantage of this mood, and arranged with the dealers to procure in advance nearly the whole price of the pictures, as well as obtaining loans from his own brother, who was a man of property, in order that the extravagant expenditure might be kept up. The connexion with Irwin was productive of mutual injury. It induced Morland to increase his expenditure, and encouraged him to contract debts far beyond his means, while Irwin, on the other hand, acquired from Morland habits of excess and debauchery. For the dealers the results were equally disastrous, for when the money had been drawn for the

pictures in advance nothing would induce Morland to finish them, and the paintings were often put aside and afterwards finished by other artists.

Irwin was not Morland's only friend. He made the acquaintance of a shoemaker named Brooks, "who, having been brought up," says Dawe, "in scenes of the lowest dissipation, and possessing some acuteness, was well qualified to be agreeable to the artist, and soon became his inseparable companion. . . . There was scarcely any kind of depravity with which Brooks was unacquainted, . . . and for him it was reserved to finish Morland's education in vice, which seemed hitherto to have been only preparatory." Brooks used to assist the artist to escape from his creditors, accompanying him in his country excursions, and was entrusted by him with the secret of his retreat, and in return the portrait of this man was introduced by Morland into many of his pictures. Dawe mentions that in a very well-known picture, called "The Sportsman's Return," it was Brooks who was depicted in the shoemaker's booth at the inn door. "A big man," says Mr. Richardson, "with a rubicund face and broad grin—a somewhat sensual John Bull, in fact, who would rather drag young men down than elevate them."





Hyatt, photo.]

FEEDING THE CALVES.

[Collection of Mr. F. Abbiss Phillips.



## CHAPTER IV

### WORK IN LONDON

WE are now entering upon the period of Morland's life in which he executed the largest number of his best pictures, and at the same time did his utmost to bring himself to ruin, both morally and physically. His income had increased considerably, and with it the ability to pursue the prodigal life which so strongly appealed to him. One of the sources of his expense and dissipation was, so Dawe tells us, "the practice of giving suppers and entertainments to a large circle of acquaintances, painters, colourers, engravers and their apprentices," who frequently made large parties at his house. He often took the chair at the Britannia Tavern in his neighbourhood, where such supper-parties were held, and the meetings generally terminated in vulgar excess. On his return home of an evening, says Dawe, "he would play various kinds of frolics upon the inhabitants, whenever he thought he was likely to hear of them again. Indeed, mischief appears to have been his principal amusement, in the contrivance of which his mind was incessantly active, and to prepare a succession of it he endeavoured to make one piece of sport afford the occasion for another. Then, if the neighbour that had been disturbed taxed him with being the cause, when he could no longer conceal it, he would deliver up his accomplices in hopes of enjoying the result."

As an example of this kind of frolic, Dawe tells us that

Morland one night returning from town armed with pistols, to try the resolution of the watchman, discharged them both close to his ear, and immediately ran off. The enraged man pursued him with fixed bayonet, and threatened to fire upon him. Upon another occasion he took it into his head to serve in the capacity of constable, but carried out the duties connected with the position, according to his accustomed habit, just when he chose, and got all the affairs with which he was concerned into difficulties. He was reprimanded by the coroner and complained of by the jury, and, having taken up the position merely for the fun of the thing, he gave no heed either to difficulties or reprimands, and was thoroughly tired of the position long before the time of its expiration. He was seldom able to refrain from drinking spirits, and was often quite unaware of what he was doing in his drunken frolics. His extravagance in keeping up his house was unbounded, and having always been exceedingly fond of horses, he indulged his ideas to the utmost extent, so that the bills which came in for the extravagances of the stable, boots, breeches, bridles and saddles, amounted to a very considerable sum. At times, when pictures had been commissioned and he had no inclination to paint them, he would make excursions with his companions on the Highgate and Hampstead coaches, paying all the expenses, and returning home, having not only wasted the whole day, but put himself into a condition which entirely prevented work for some time. He often owned six or eight horses at a time, buying them at the highest price, and selling them, when he had tired of them, for almost anything that was offered. He kept two grooms as well as a footman, and preferred not to wear the same breeches and boots on two successive occasions. The wine sent into his house often remained in open hampers in the yard, and the colours bought for his work





Hyatt, photo.]

FISHERMEN WAITING FOR THE EVENING BREEZE.

[Collection of Mr. F. Abbiss Phillips.



were used as much for pelting the drivers of the stage-coaches and other people who passed his house as for painting. He had a regular menagerie, as he bought any animals that attracted his notice, with the idea of introducing them into his pictures or amusing himself with them. He had an ass, foxes, goats, hogs, dogs of all kinds, monkeys, squirrels, guinea-pigs, dormice, fowls, and rabbits; and all these creatures needed attention, and men to look after them.

In his eager desire to paint the objects in his pictures from life he stopped at no extravagance or absurdity. On one occasion, when painting a picture called "The Cherry Girl," he introduced an ass with panniers into his sitting-room, and when employed on stable scenes would scatter straw about his rooms, and fill them with the appurtenances of the stable, taking no trouble whatever after the picture was done as to whether these things were removed or not. Once, when acting as constable, he started a series of four pictures, to be called "The Deserter," and a sergeant, drummer, and soldier, on their way to Dover in pursuit of deserters, called upon him for instructions where they were to be billeted. "Morland," says Dawe, "seeing that these men would answer his purpose, accompanied them to the Britannia, and treated them plentifully, while he was eagerly questioning them on the modes of recruiting, with every particular attending on the trial of deserters by court-martial and their punishments. In order that he might gain a still better opportunity for information, he provided his new acquaintances with ale, wine, and tobacco, took them to his own house, and caroused with them all night, employing himself busily in sketching, and noting down whatever appeared likely to suit his purpose; nor was he satisfied with this, for during the whole of the next day, which was Sunday, he detained them, against their will, in his

painting-room, and availed himself of every possible advantage which the occasion afforded." In this way he was able to obtain professional advantage from his own course of life; but as a rule, at the time of his drunken frolics, he was quite unable either to paint or to make sketches for proposed pictures. Still, however, he never appears to have lost a chance when amongst jovial companions of obtaining ideas for pictures. His paintings often contained the portraits of his acquaintances, and he would get one of them to stand for a hand, another for a head, an attitude, or a figure, "according as their countenance or character suited, or to put on any dress he might want to copy." For female models he seldom went beyond his wife and sisters, and when painting juvenile subjects, Dawe tells us, would ask all "the children of the neighbourhood" to come into his house, and play about in his rooms, and made sketches of them "whenever any interesting situations occurred."

On some occasions he used models who came to him casually, as, for example, Dawe tells us, if he wished to introduce a red cloak or any other garment of that sort, "he would place a person at the window to watch till some one passed that appeared likely to suit his purpose, on which he sent for the passenger to come in, while he made a sketch and mixed his tints; and he seldom failed to reward the person thus called upon liberally. What he could not copy immediately from nature was supplied by a retentive memory and acute observation of the scenes in which he mingled." As an example of his reckless habits, Dawe tells us that when Morland was painting his first picture of children, representing a game of blind-man's buff, a connoisseur called upon him, who engaged to purchase the work for twelve guineas as soon as it was finished. So overjoyed was he at this price, which was more than he had expected for so simple a





Hyatt, photo.]

BARGAINING FOR FISH.

[Collection of Mr. F. Abbiss Phillips.



work, that he and his companion Brooks made a resolution that, on receiving the cash, they would each drink twelve large glasses of gin. He applied himself sedulously to his task, finished the picture, and received the stipulated sum; but, hardly waiting till the person who had brought the money had quitted the house, he threw open the windows, and with his companion gave three cheers; and they set off to the public-house and piously fulfilled their engagement.

Another writer tells us that one of his habits of buffoonery was connected with some satirical songs he composed about his companions; and he would hire ballad-singers and blind fiddlers to sing and play them to vulgar tunes under the windows of the persons concerned. In this way he so annoyed some of his companions that they were forced to change their place of residence in order to avoid his well-paid street-singers. Gradually he cut himself off from all decent society, "on account of the restraint which it imposed upon him, preferring to work for those only who were his intimates, and with whom he could act exactly as he pleased. By such conduct he became surrounded by a set of men who cut off all intercourse between him and his real admirers, the consequence being that the latter could procure none of his performances but through their medium, and at length ceased to apply to him." He raised money by means of promissory notes, which at first he was very anxious to take up even before they were due; but, finding at last that the more he earned the more he was involved in debt, he became careless whether his notes were dishonoured or not. Sometimes, however, he was in great distress as to their renewal, and then, having no courage to speak for himself, got his associates to obtain time on the bills, which they were generally able to do to their own advantage.

On one occasion an important bill had been given a Chandler in his neighbourhood, a man of a surly disposition, and who could not be evaded, and what to do about the renewal of it he did not know. Eventually it was suggested, so Dawe informs us, that a party at skittles should be formed, and the Chandler induced to join, in order, if possible, that, being fond of the game, he should be caught in a good humour. It was arranged that at the party Morland was to affect dejection, which a friend was to notice, and the creditor was to be given to understand that this dullness was in consequence of disappointment at not receiving money. The party was formed, and it met at the Castle, Kentish Town, and in the height of the play Irwin, Morland's companion, appeared, informing the artist that he had been quite unsuccessful in obtaining any money, "for the gentleman had left town." Morland then became apparently sorrowful; his friends noticed it, the Chandler inquired the cause, and, on being told, said "it could not be helped, and should make no difference," and agreed to put off the payment of the bill to a more convenient time. Morland's spirits were at once restored, the evening was spent jovially, and the party broke up in great disorder early in the morning.

The prodigal line of conduct which the artist was pursuing could not, however, go on for ever. Certainly he never relaxed his industry, and whenever he was able to paint was hard at work producing picture after picture, and selling them by means of his acquaintances as quickly as they were done; but there was no limit to his expenditure, and his debts increased day by day. He now began to quarrel with Irwin. They had often disagreed while they lived together, but their differences at last rose to such a height that they strove to see who should turn the other out of doors. Brooks the shoemaker fomented their differences for his own advantage, and Morland, having





Hyatt, photo.]

A SEA-PIECE.

[Collection of Mr. F. Abbiss Phillips.



been introduced to a dealer who was ready to take his pictures, was in little need of Irwin's assistance. The quarrels became, therefore, more and more violent, Irwin being particularly jealous of the man who had supplanted him in the favour of his patron. At length he was entirely degraded, and Morland refused to see him. He did not survive his dismissal many months, but fell a victim to the excesses in which he had participated.

"After Irwin left him, Morland reflected how much he was indebted to the brother of his late colleague for money advanced on pictures, and began to fear his resentment." He felt he had lost one resource, and had added another creditor to the already large number who were about him, all of whom had begun to be extremely impatient for money. He began to fear that he was in danger of imprisonment, and consulted an attorney named Wedd. This man took lodgings for him in a place considered as a sanctuary for debtors, and recommended him to leave his large house. He was already tired of it, and glad to do anything for a change, and delighted especially at the idea of "giving the slip to the people of Camden Town." To pacify the furniture dealer from whom he had much of his furniture, he agreed that he should have the furniture of the house back again, while the pictures at which he was at work, and the rest of his effects, were "by the dexterity of Brooks conveyed away before the neighbours had the least suspicion of Morland's intention; so that nothing was left for the landlord but several loads of cinders, in which were found many public-house pots, and he esteemed himself fortunate to get back his premises on any terms before they were quite in ruins, which doubtless would soon have been the case, as he had let them to Morland in a half-finished state."

We learn from Collins that half a dozen gentlemen who knew the artist proposed while he was living in



sanctuary to help him. It was suggested that they should buy up his debts at as cheap a rate as possible, and take all the pictures he painted at a fair price, till they should be reimbursed; that he should be provided with a good table for himself and his wife, have a convenient house, rent and taxes free, and be allowed £200 a year for pocket-money and clothes, with the use of a horse two hours in any part of every day he chose. This offer, "liberal and great as it was, he is said to have treated with the most sovereign contempt, and, remaining in sanctuary for about a month, he obtained in December, 1789, by the assistance of his attorney, a letter of licence as to his debts. He then set himself to clear them off, and was able to work so rapidly and so well that in fifteen months he had satisfied every creditor." Whether he paid them in full is not at all clear. Collins tells us that he paid 9s. 5d. in the pound and obtained his freedom, and that, probably, is a more accurate statement.

He now removed to Leicester Street, Leicester Square, where he occupied a large first and second floor at a furrier's, and was visited, says Collins, "by a greater number of idle loungers than at any former period." His attorney did well over the arrangement, gathering together, says Dawe, "one of the largest collections of Morland's pictures, having had, in consequence of his connexion with the artist, an opportunity of selecting many of his best performances." Morland's residence in Leicester Street gave him the opportunity for increasing his reputation, and painting better pictures than ever before. We are told that he could have sold any number of paintings at his own price, and had an offer to paint a whole roomful of pictures for the Prince of Wales—a commission which, for some reason or other, he would not accept.

He quickly, however, launched out into luxury—bought a violin, a violoncello, and a harpsichord, and determined





Hyatt, photo.]

EVENING.

[Collection of Mr. F. Abbiss Phillips.



to give more time to music. He also decided to paint more pictures of English rural scenery, and in connexion with his first production of this kind, the picture of gipsies kindling a fire, we are told the following story: General Stuart, who commissioned this picture, and was to pay forty guineas for it, called one morning with a friend to see the progress of the work, and asked Morland when it would be finished, to which the artist replied that by four o'clock it would be ready. The General, seeing that it was not nearly completed, expressed his doubts, but Morland repeated the statement. After looking at the picture for some time, General Stuart, speaking in French to the companion who was with him, expressed his great admiration for the picture, but said he was sure it was not possible for it to be finished that day. Morland, however, understood the remark, and, being very anxious to fulfil his engagement, as he had had nothing in advance for the picture and was sorely in need of money, determined that he would curtail the work, but finish the painting. The moment his patron had gone, he obliterated several figures sketched into the picture, and in their place introduced one in a carter's frock, put in masses of shade and foliage, and by three o'clock finished it. He then began to fear lest General Stuart would not return, and in the meantime amused himself with a game of shuttlecock. The General arrived between four and five, and, after expressing great surprise at the expedition with which the picture had been finished, gave him a cheque for the amount. Morland, afraid, however, that he would not get the money that evening before the bank closed, entreated a friend, who had been waiting by appointment all day to have a picture finished, to go for the money, faithfully promising to complete his painting the next day. His friend obtained the money, and returned for his own picture the next evening, but found it untouched. He also found Mrs.

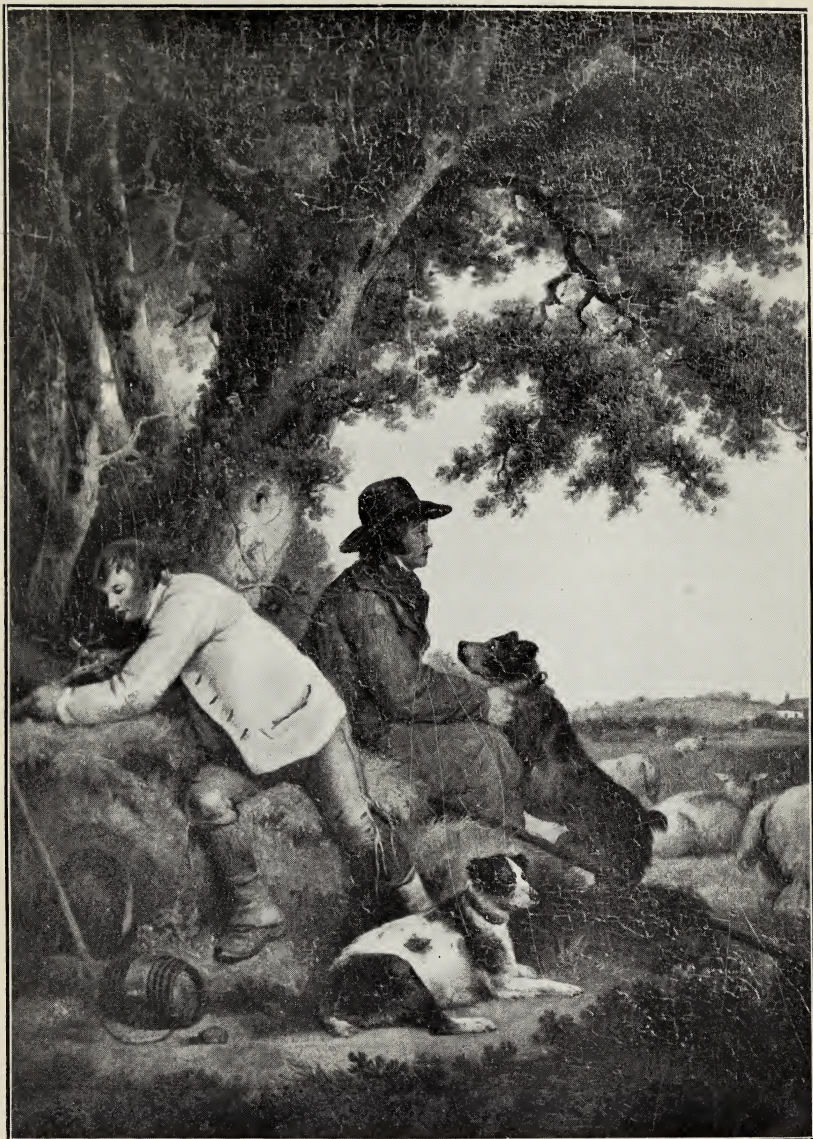
Morland in great perplexity, as she had not seen her husband since he had received the forty guineas, and a gentleman, she said, had just been for a picture he had bespoken, and found that Morland had sold it to another person. This was the way in which the artist treated his patrons. He had little or no idea of honour, his great desire being to indulge his own evil tastes.

He did not stay long in Leicester Street, but went to Tavistock Row, where he remained for a very short time, and afterwards moved to lodgings in Great St. Martin's Lane. Here it was that his brother Henry found him out, and the two brothers were brought together by William Collins, who afterwards wrote one of the memoirs of the artist. Henry Morland had run away to sea at a very tender age, and had been absent from England most of his life. At this time, however, about 1790, he had come back; and he seems to have remained in England, and to have done his best to look after his brother.

The other brother, Edward, who also went to sea, was never heard of again.

Morland was getting tired of living in London, and was anxious to get further into the country. He was fond of Paddington, as it was a great thoroughfare for cattle, and he had every chance there of finding the class of person he delighted to introduce into his pictures. The landlord of the White Lion was also a jolly fellow, and the place much frequented by drovers. All these were inducements to Morland to settle down in that part of the world, and he took a cottage immediately opposite the White Lion, with a pretty garden in its rear. He furnished it neatly, and made the front room on the first floor his painting-room, in order that from its windows he might have a view of everything that passed, and see the picturesque old inn, with its yard filled with the kind of subjects which employed his pencil.





Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

SHEPHERDS REPOSING.



Collins gives us a striking picture of Morland's life at Paddington. He says that there was not a room in the house that was not infested with guinea-pigs, tame rabbits, or dogs of various breeds; and adds that, having one morning announced his name, and being permitted to follow his guide to the painting-room, he caught sight of two large hampers of wine, one unpacked and the other full; while he found seven or eight men in the room, all professors of the pugilistic science, and engaged at luncheon. The hour was eleven, many of the bottles were uncorked, and the glass going merrily round. Bread and cheese, cold meat and fresh butter, were being handed "from fist to fist," for there were neither table nor chairs allowed in the painting-room; and in reply to a remark of astonishment made by Collins, one of the very muscular and deeply scarred men made the remark, "This 'ere's the vay we lives, master: it's our luncheon-time." Collins speaks of the house as a bear-garden, and tells us that the last idea of Morland was to learn boxing, and these men whom he met in his room were the professors whom he was employing to teach him that fascinating amusement. Not content, however, with this method of spending his money, he took it into his head to buy horses, and to lend them to his pugilistic friends, who took care never to return them; one of them on one occasion telling him that if ever he was troubled again by a question respecting the missing horse, he would give him "such a proper hiding as would prevent the best of his friends from knowing him again for about a month of Sundays." He had taken great delight in pugilism, and had given prizes to the combatants, and provided them with plenty of good cheer; but the loss of this horse, worth about twenty guineas, made him change his mind as to further encouragement of prize-fighters.

His expenses at Paddington were commensurate, as



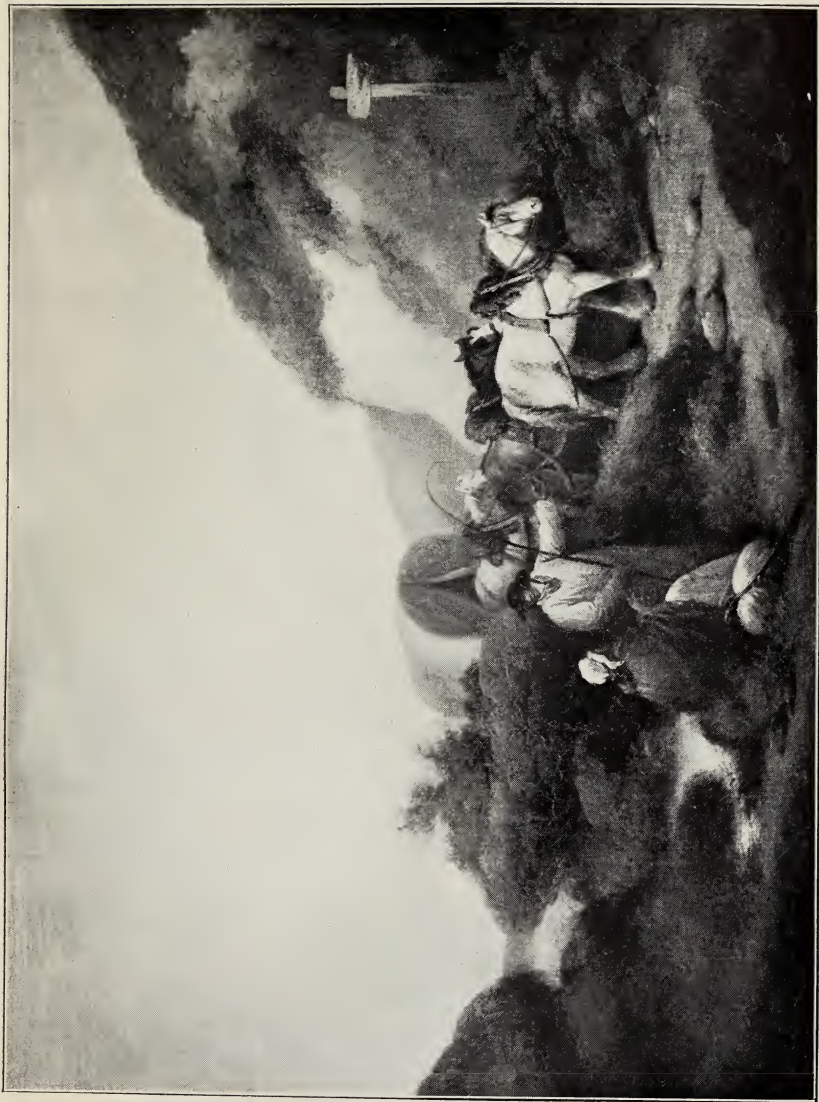
usual, not with his earnings, but with his credit, and, encouraged by the hope of obtaining a picture, every tradesman was earnest to supply him with commodities.

“He attended all the sports in the neighbourhood, such as bear and bull baiting, and soon became surrounded by quack doctors, publicans, horse-dealers, butchers, and shoemakers, all of whom he converted into picture-dealers.” It was then he had a wooden frame placed across his painting-room, similar to that in a police office, with a bar that lifted up, allowing those only to pass with whom he really had business.

He had by this time made his first visit to the Isle of Wight, and had stayed at Shanklin, returning to London with a pocket full of sketches, afterwards to be used to great advantage. His storms at sea and pictures of wrecks and fishermen at once attracted great attention, and he had a commission from a namesake, a wealthy banker, to paint a large sea-piece, and this man also gave him a general invitation to his house and table. His old friend, Mr. Sherborne, who had treated him so well at Margate, tried both by letter and personal application to renew his acquaintance with the artist, and help him get rid of his associates, but, with his accustomed negligence, he rejected both his friends, and burnt Mr. Sherborne’s second letter unopened, to save himself the bother of answering it.

His creditors now became more and more persistent, and he made many excursions farther out into the country, assuming a fictitious name in order to evade them; but wherever he went he appears to have been recognised, as his talent was so well known and his abilities so unusual that every one contended for his paintings, and submitted to any terms in order to procure them. He had scores of invitations, and might have associated, had he cared to do so, with the best people in





Hyatt, photo.]

SUMMER.

*Signed, and dated 1795.*

[Collection of Mr. F. Abbiss Phillips.]



the country, but he rejected them all, and preferred his boon companions. Presently he removed to a larger house in Winchester Row, Paddington, and it was there that the summit of his extravagance was reached. Just at that time he was advised to make his claim to the baronetcy dormant in his family, and Mr. Wedd, the solicitor, made inquiries respecting the proper course to pursue. Morland, however, hearing that there was no emolument attached to the dignity, but that, on the contrary, he would be at some expense in supporting his new honours, made the following reply to his attorney: "Well, Bobby," said he, "there's more honour in being a fine painter than a fine sir, and as for tacking 'Sir' to my name, I'll be damned if I stand a glass of gin for it! Plain G. M. will always sell my pictures, and secure them as much respect all over the world."

Collins tells us that he hardly ever saw Morland when he was living at Winchester Row. He was either out riding or in bed, or else he refused to see his friend; but he gives us one anecdote of his life there. He says that Morland agreed with him and one or two other friends to ride to Otter's Pool on the ensuing Sunday morning. They were to start before twelve, to have a long ride before dinner, and if the painter failed being ready to mount his horse when his companions arrived he was to forfeit half a dozen bottles of wine, while a similar fine was to be the consequence if the companions did not attend at the appointed hour. Upon the appointment being kept, the servant at Morland's house stated that his master was poorly, and Collins, being shown into the parlour, saw Morland in his nightgown and red slippers, playing on the harpsichord. After amusing themselves for a few minutes, they took a turn in the garden, where Morland, with a grave face, declared he had a great secret to disclose, which hung so heavy on his heart that, if his

friend would put his horse in the stable, he would unburden his mind to him in the painting-room, and be greatly obliged to him for his advice. The friend assented, thinking it was some domestic difficulty, especially as Mrs. Morland was not to be seen. On arriving in the painting-room, Morland, taking up a plain canvas, said he would make a sketch for a large picture while it was in his mind, and that would enable him to compose himself to narrate with coolness his present distress. He gave his friend a volume of Swift with which to amuse himself, and, on being asked if he relinquished the idea of dining at Otter's Pool that day, his answer was doubtful. However, he set to work on the plain canvas, while his friend read Swift. An hour later the friend left his book to go behind the painter's chair. He was greatly astonished on beholding a picture more than half finished, having three figures in it, on what had been but a short time ago a blank piece of canvas; and in the course of two hours and a half Morland painted the complete picture, representing two pigs lying down before a sty and a man near by.

As soon as this was finished, Morland made the following characteristic statement: "I have been terribly despondent this morning, for, recollecting our engagement, I put my hand in each of my pockets without being able to find a guinea in one of them. This made me so low-spirited that I flew to the harpsichord, and thumped away till you came, without being able to produce a single sound like the chink of a guinea, Now, my lad," continued the artist, "things look better, for some fool or other will be here presently, and tip me a tenner for what I have just brushed up, and this is the whole secret I had to tell you. Ha, ha! But I say, mum, we shall have a merry night after all."

The friend at once told Morland it was a pity that a





Hyatt, photo.]

GIPSY ENCAMPMENT.

*Signed, and dated, 1795.*

[Collection of Mr. F. Abbiss Phillips.]



fool should possess such a treasure at that price, and he bought the picture of him immediately. The two men then set off for their dinner, equally pleased—the one with his purchase, and the other with his guineas, the artist, however, informing his friend that he was sure he was half-seas over, otherwise he would not have been such a flat as to be taken in by him.

On another occasion, the same author tells us, Morland asked a dozen people to dinner with him, and determined, to use his own expression, “to see them all completely sewed up.” He had the hampers of wine unpacked in the garden, where they remained till the whole was drunk or taken away by the servants or anybody who pleased; and the expenditure was declared to be not less than £170 pounds, for which a bill was given to the wine merchant, and renewed over and over again by the gift of pictures.

The objection he had to associating with respectable people arose from his fear they would give him orders and instruct him how they wished their pictures painted. He never could brook interference, and, sooner than expose himself to the whims and fancies of patrons, declined to have anything whatever to do with them. There is no doubt that at times he would have been subject to annoyance from people of little artistic intelligence, and Dawe gives us one example of what the artist might have expected. “There,” Morland once exclaimed, “is a picture which a man has returned to me to have a fine brilliant sky painted in, saying he will allow me five guineas for ultramarine; it will spoil the picture, and the absurdity of it is that he will not suffer that tree to be touched, but expects me to paint between the leaves!”

His determination to avoid society lost him many a good patron. Blagdon tells us that on one occasion Morland was staying with a friend, when Lord Derby

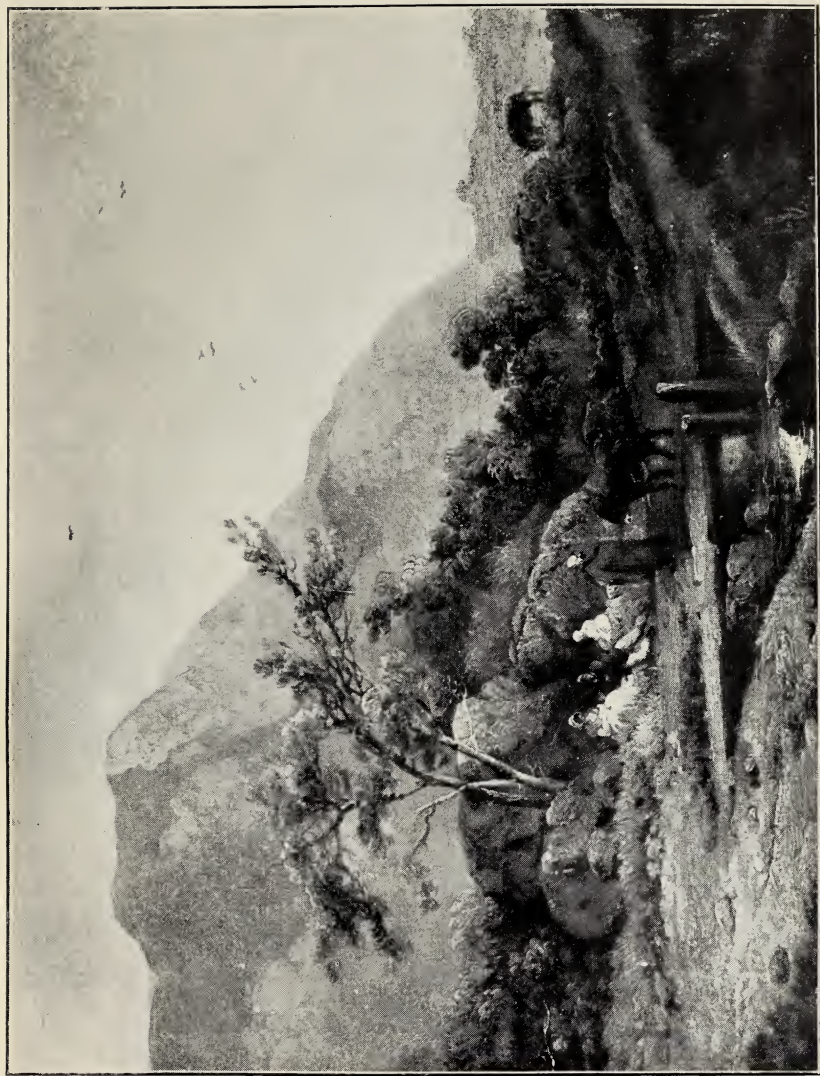


called to commission an important picture, and at first declined to give his name. On being told that the artist would not see him unless his name was first taken up, Lord Derby complied with the not unreasonable request, whereupon Morland from a garret window was heard exclaiming, "Oh, damn lords! I paint for no lords! Shut the door, Bob, and bring up Rattler and the puppy."

On another occasion, at the Rummer, Charing Cross, he met the Duke of Hamilton, but the interview only led to a boxing competition between the artist and the Duke, and then to the Duke driving Morland part of the way home. From what Hassell tells us, nothing could have persuaded the Duke of Hamilton that a man who behaved to him as Morland did could possibly be a painter of any eminence.

Life at Winchester Row was conducted on just as reckless an arrangement as life with Morland had ever been conducted, and had the usual result. Unlimited expenditure exhausted every means of supply, and credit after a while came to an end. The very last adventure in which the artist took part yielded him a sufficient sum of money to engage in an extra long escapade of folly, and then the career in Paddington came to a close. A bun-baker sent his son with a large sum of money, that he might purchase a place of position under Government, but for some cause or another payment had not to be made at that time. On his way home to Paddington, the young man, who had already drunk more than enough, called upon Morland, and, proud of having so much money in his possession, displayed it. The artist was painting a fine landscape, which, Dawe tells us, "was highly admired by the young bunman, who had long entertained a wish to turn picture-dealer. Morland plied him with wine, and induced him to lend him the money," on his giving him a note of hand, and the picture, when com-





Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

LANDSCAPE.

*Signed, and dated 1794.*



pleted, as interest. The young man went home too much intoxicated to tell what had happened, but the next morning, when the money was demanded, produced Morland's note, and explained that the sum no doubt would be forthcoming when it was wanted, together with the picture, which was worth at least £50. The father was furious, and insisted on the note being returned, and on his son obtaining the money; but it was too late. Morland had disappeared, and was not again seen in Paddington till all the money had been disposed of. A small part of it had been applied to pay bills then due, and the rest squandered away in his customary follies. After a while the matter was compromised by his giving acceptances for the payment of the money, but they were never taken up, and so indignant was the bun-baker with the way in which his son had been treated that the district round about was made too hot for Morland, and after eighteen months' residence he fled away. His debts exceeded £4,000, and with Mrs. Morland he retired to a farm-house at Enderby, in Leicestershire, keeping the place of his residence a secret from his numerous creditors.

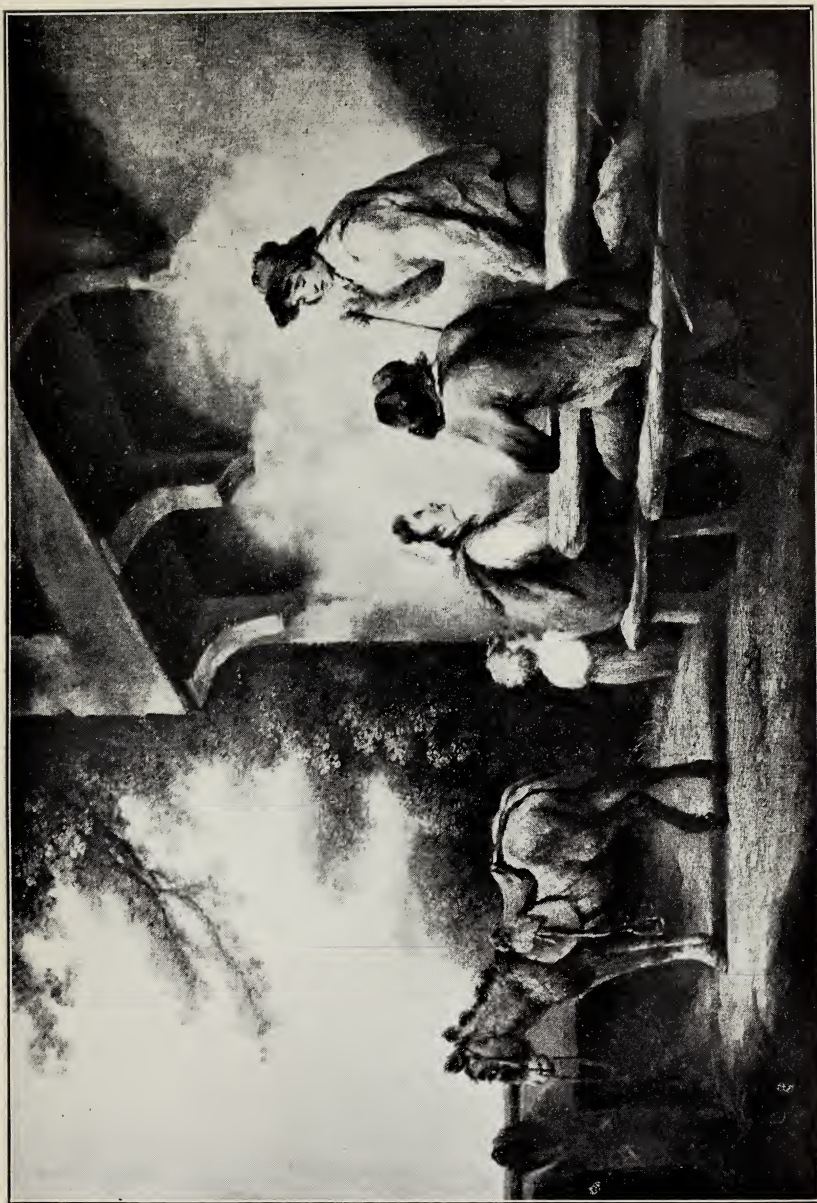
## CHAPTER V

### DEBTS AND DIFFICULTIES

RESIDENCE on a farm was most congenial to Morland. In all his troubles he remained faithful to certain ideals. There was never any question about the affection between himself and his wife, and none of his numerous chroniclers give any hint of infidelity on his part or on hers. Turbulent their married life certainly was, but they were deeply attached to one another, and in his sober intervals no one could have been kinder to his wife than was Morland. Another of his enthusiasms was for children, and with them he was always most popular. He delighted to take part in their games, was lavish in his expenditure, and never happier than when making them happy.

Very little below his affection for children came the love he had for animals. It had sometimes a cruel side, as he would set one creature against the other for the sake of fun and excitement; but he really had a considerable amount of love for the animal creation in his own way, and was always ready to buy living creatures and take them into his house. Hassell tells us that he met him one morning carrying a sucking-pig, which he bore in his arms like a child. The author did not recognise who the eccentric person was for some time, and was only amused at the way in which the man carrying the pig was behaving. On his journey through the streets of Marylebone he frequently set down the pig, pitting him against the





Hyatt, photo.]

FARMER, WIFE, AND CHILD.

[Collection of Mr. F. Abbiss Phillips.



nearest dog, and delighting in the chase that was sure to follow, and then, gathering up the pig, made a great fuss of it, and treated it as kindly as he could. When Hassell reached the friend's house where he was going, he found seated in the room the eccentric person, still carrying and petting his pig, and was then given to understand that it was Morland the painter.

Collins speaks of meeting him on an occasion at the Cavendish Square coffee-house at the corner of Prince's Street, sitting in a little back parlour with a basin of rum and milk beside him, a pointer who was sharing his meal by his side, a guinea-pig in his handkerchief, and a beautiful American squirrel he had just bought on his shoulder.

During the time he lived in Leicestershire he indulged to the full his delight in animal life. There were several children, says a contemporary letter-writer, at the farm, and with them Morland was first favourite, but he divided his favours between them and the animals, and at times the artist would be found "seated on the floor of a large barn, surrounded by about a dozen children and a score of animals : fowls, pigeons, and ducks were close about him ; he was fondling two rabbits, one guinea-pig, and half a dozen tiny puppies at the same moment ; a young foal had hold of his hat, and a calf was nibbling at his foot ; while with one hand he was striving on a bit of rough cardboard to make some sketches of the creatures about him ; with the other he was patting all his companions ; and while all this was going on, was striving to interest the children with a fairy-tale." The sight must have been an extraordinary one, and as a contrast to the wild, drunken scenes in which the artist so often took part, it is pleasant to come upon so peaceful an episode in Morland's life. The man must have had some marvellous fascination about him. Children are, as a rule, satisfactory guides

concerning the character of a man, and with children Morland was always happy, while it was their most eager desire to be in his company. It has been said that no really wicked man is fond of animals, and the more the affectionate side of Morland's character is regarded, the more certain it seems to be that his sins were those of carelessness and utter want of control, rather than the result of any vicious nature. The same letter tells us that no farm in Leicestershire was so visited as was this one at Enderby by proprietors of dancing dogs, by gipsies, and by those who had to do with the wild life of the country.

It was quickly found out that the artist who loved animals, and who painted them so well, was staying there, and it is said that the reason why Morland made so short a sojourn in Leicestershire—remaining only about nine months—was that all the cattle of the district was brought for him to see, and all the gipsies for miles round congregated with their dogs and pet creatures, and made their encampments close up to the house.

While Morland was away his attorney was doing his best to make things comfortable in London. A letter of licence was agreed upon in 1791. Morland made the fairest of promises to pay all his debts, and engaged to pay £120 per month. A house was taken for him in Charlotte Street, Fitzroy Square, for the rent of which two of his creditors became responsible, and then came the conditions of the engagement. An endeavour was made to induce him to paint for so many hours a day, to frequent the society of eminent artists, and to associate himself with respectable people. To this his reply was: "I would sooner go to Newgate, by God!" It was, however, agreed that he should live in a respectable manner, throw off his old Paddington acquaintances, with the exception of one man with whom he refused to part, and commence a new course of life. Meantime, he





Hyatt, photo.]

[Collection of Mr. F. Abbiss Phillips.

GEORGE MORLAND AND A FRIEND.



left the farm, borrowed extensively, without scruple or hesitation, from his friends, and went to stay with a Mr. Claude Smith in the same county, at whose house he painted many pictures. No one knew where he was until all the arrangements had been completed, and he then came back to London. The friend whom he had determined to retain was named Crane. He had been a butcher, but had given up his business to follow Morland, from whom he received a guinea a week for grinding colours and doing the smaller duties of the studio. The man was therefore useful to Morland, and his favourite companion in his frolics.

One of the first pictures painted in Charlotte Street was "The Benevolent Sportsman," executed for Colonel Stuart, and ordered as a companion to the picture of the gipsies three years before. For this he was paid seventy guineas. He also painted two pictures for his attorney, Mr. Wedd, called "Watering the Farmer's Horse" and "Rubbing Down the Post-horses."

He had an excellent chance in Charlotte Street of turning over a new leaf and devoting himself to his work. Most of his creditors had been pacified, and some of the others might have been arranged with, while his own abilities were so great that he was able to earn a hundred guineas a week. It was not, however, in Morland's nature to do without companions, nor was he ever able to continue work steadily and free himself from his embarrassments. He had certainly got rid of his Paddington acquaintances, but he quickly acquired others of a similar character. A vulgar Jew named Levi, who supplied him with colours, a man who Dawe says was possessed of some humour and jocularly, became associated with him, and for awhile his buffoonery amused the artist. He was not, however, disposed to wait for payment of his colour account as long as Morland thought

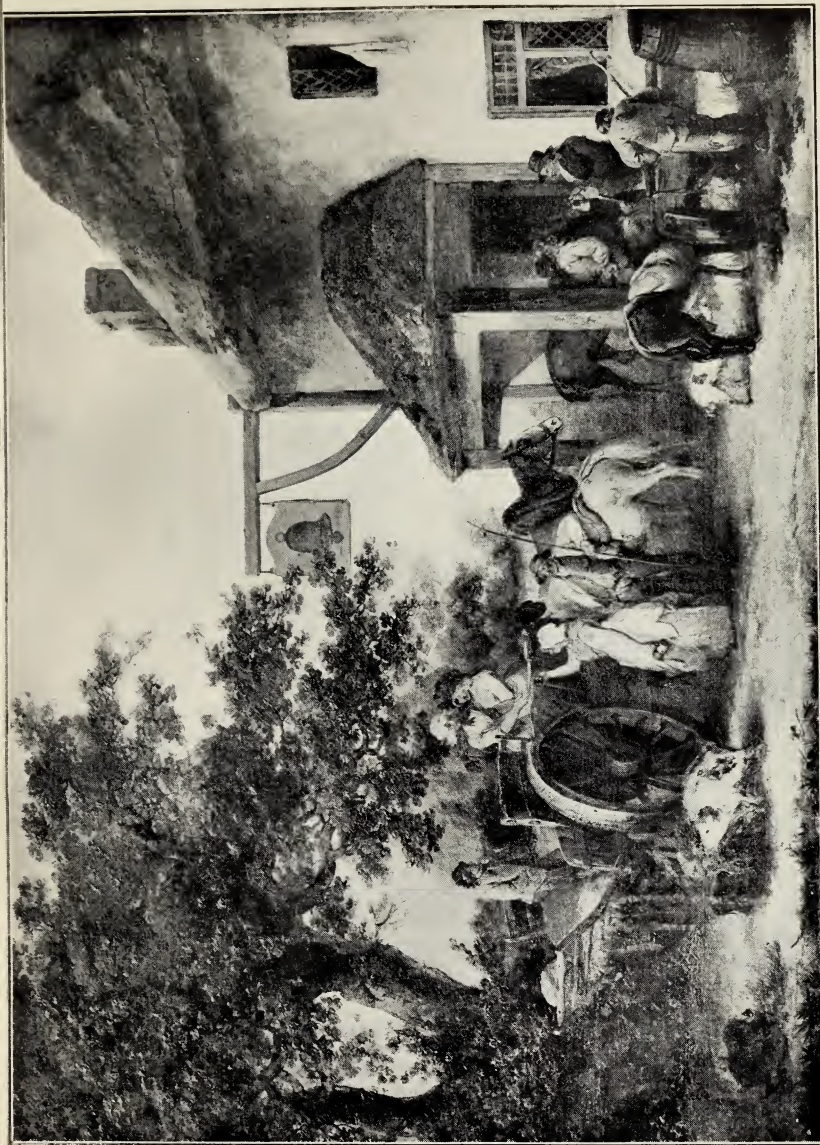


he ought to wait, and he took steps to get the artist arrested. Morland quickly got himself liberated, and proceeded to the house of Levi to abuse his antagonist, and then, although little more than half the size of his gigantic opponent, offered to fight him. A crowd quickly gathered, and Morland, spurred on by their cries, reached over the colourman's counter and "struck him with all his might a desperate blow in the face." There were too many supporting Morland for the Israelite to dare to engage in a combat with the artist, and he contented himself with threatening to take the law of him; but, as Blagdon tells us, Morland was too profitable a customer for Levi to continue the quarrel, and no more was heard of the fight.

Another of the artist's companions was a watchmaker who had a pretty taste in art, and greatly admired Morland's paintings. Morland, on his part, took a fancy to some of the jeweller's watches, and, eager to acquire them, bartered for them the pictures which ought to have been sold for considerable sums of money. He was taken in by the watchmaker, as a matter of course, and the bargaining only increased his embarrassment, instead of reducing it.

Yet another companion whom Dawe mentions was a clever ventriloquist; and on one occasion we are told that this man accompanied the artist to Billingsgate—a place which Morland was very fond of visiting, "as there," said he, "I hear jolly good straight language and see some first-rate fights." On this occasion the artist wanted to buy a salmon, but his companion, smelling it, observed that it was not fresh. The fish-woman swore it had not been out of the boat half an hour; but the ventriloquist assured her that it stunk, and that the fish had told him so. Her reply was that the man was a fool to say that the salmon could speak. Morland now chimed in by observing that





Hyatt, photo.]

THE WAGGONER'S HALT OUTSIDE THE BELL INN.

[Collection of Mr. Eric A. Knight.



if she would only hold the mouth of the fish to her ear, she might hear it herself. "She did so, laughing, and calling a neighbour to come and hear a salmon talk, but distinctly heard these words, issuing, as she thought, from the salmon: 'You know I stink, you lying creature!'" The woman was greatly terrified by the clever trick of the ventriloquist, a large crowd gathered around her, and in the confusion the artist and his friend turned into a neighbouring public-house, and vanished.

On another occasion Morland purchased some mackerel in the same place, which, however, he discovered, as soon as he had bought them, were certainly stale. He wondered what he should do with his purchase, but, slipping it into his pocket, went off to a public-house in Francis Street, where he was well known, and where, in a room called the mahogany room, he was in the habit of entertaining his friends. The chairs in the room had broad straps of webbing underneath them to support the seats, and into these straps Morland tucked all his mackerel, and there the fish remained for a week or more. There were great outcries on the part of the owner of the public-house and of visitors, as no one could understand whence the dreadful smell arose, some attributing it to the drainage and others to the beer-cellar under the mahogany room. Morland and his companions were loudest in their complaints, refusing to sit in the room till they had lighted their pipes. The cause of the smell was not discovered for a considerable time, nor, in fact, until the servant, in dusting the chairs, perceived the mackerel, and quickly guessed who had been responsible for the joke.

Of the fickleness and carelessness of Morland's disposition Dawe gives many instances. On one occasion he says that he determined to go to Derby, and arranged with his pupil Hand to go with him. He had all his drawing apparatus packed up, and away went the two

men, proposing to remain in Derbyshire for some considerable time and paint. They spent one hour in a public-house in Derby, during which time they smoked several pipes, and then both of them came to the conclusion that the place was dull, and came back to London, having wasted their time and money without any result whatever. On another occasion he bought the head of a black ox, having a white muzzle, from the butcher. He paid a guinea for it, and, admiring it greatly, determined to paint it, and went home for the purpose, but put the head into his painting-room and forthwith forgot all about it, and started off for a ramble in the country. He did not return to Charlotte Street on that occasion for a month, and, as this happened in the summer, and the weather was particularly hot, the whole house, to the great distress of his wife, was filled with a terrible odour, the cause of which, as his painting-room was safely locked up, it was impossible to discover until his return. He then had to pay a crown to the dustmen to remove the head from his premises.

His waywardness was so extraordinary that, when taxed by his patrons as to the completion of a picture, he would obstinately refuse to have anything more to do with it. Once, when hard at work at a painting he had faithfully promised to complete that afternoon, and which, inasmuch as he had been sober for a week, was nearly done, he received a visit from a well-known pugilist named Packer. He at once left the picture, persuaded his friend to put on the gloves, and started boxing. In the midst of the sport the patron arrived, and the following conversation ensued :

“Is the picture finished?” said the visitor.

“No ; it will be done by and by.”

“Is this the way to do it? A pretty way this of going on !”



**HORSES IN A STABLE.**

(Victoria and Albert Museum.)









“Don’t you like it?”

“You know it’s past the time when I was to have had it.”

“Don’t you like my going on? William, get my boots.”

“Are you going to finish my picture?”

Morland made no reply, but continued dressing himself.

“You’re surely not going out before it’s completed?”

“I am!” said the artist, with a string of oaths; and he then left the house immediately, swearing that it should be a very long time before that picture should be completed.

During this first period of his life in Charlotte Street he executed a good many pictures, but troubled very little about the arrangements entered into for paying his creditors. He only paid two or three instalments, and then disappeared, visiting various parts of England, and wandering about wherever stage-coaches could take him. A second letter of licence, arranging for the payment of £100 per month, was obtained by his attorney in 1792, but this was as little regarded as was the first; and, after paying a few sums of money, the artist again disappeared, roaming into the country, while his attorney for the third time endeavoured to “compromise the matter on still more easy conditions.” In his excursions, Dawe tells us, he was accompanied by Brooks the shoemaker, who has already been mentioned, his pupil Hand, a man named Burn, and at times the watchmaker Tupman, and these people brought the pictures up to London, sold them to great advantage, and kept secret the place of Morland’s resort. In all these excursions Dawe tells us that “the artist’s chief amusements were to mix with the peasants of the place where he made any stay, to visit their cottages, and play with their children, to whom he often gave money, and thus he procured frequent opportunities for observing their manners, and occasionally assisted his memory by making slight sketches of their

attitude, dress, and furniture, and whatever seemed likely to be useful in his art. He joined sporting parties, went to races, and made friends of fishermen and sailors, but he was always ready for frolic, and no one was proof against his pranks."

It was then that he is believed to have made another visit to the Isle of Wight, a place to which he returned some years later (see p. 78). He lodged for awhile at Bonchurch, and then moved on to Chale and Blackgang, painting a fine picture of the latter place, which now belongs to Mr. F. Abbiss Phillips. He also stayed with Mrs. Williams at Eglantine Cottage, Shanklin, where he painted his "Winter Scene, with a Grey Horse"—at St. Catharine's Point and at Briddlesford, at the latter place painting, according to Mr. Garle, a picture called "The Death of the Hare," and which, it is suggested, represents a scene with Mr. Jacob's harriers.

Mr. Garle also states that Morland painted a sign for the village inn at Hale—The Fighting Cocks—and introduced into it the portraits of two local farmers—Mr. Roach of Arreton and Mr. Hills of Horringford—but unfortunately the sign, taken down one windy day, has since been lost sight of, and cannot be found.

While at the seaside, Collins tells us, observing the fishermen bait their hooks and throw out their lines, the ends of which they made fast with tent-pegs or stakes on the shore; Morland determined to play a trick upon some men with whom he had been associating, and who had not treated him quite fairly. He collected together a quantity of old wigs, old shoes, tattered breeches, and mop-heads, and taking up all the lines and stripping the hooks of the bait, fastened this rubbish to the lines, putting on bones and other weights that they might sink out of sight, and then withdrew. When the fishermen were about to raise their lines, Morland posted



Hyatt, photo.]

[Collection of the Exors. of Sir Charles Tennant, Bart.

IDLENESS.







Hyatt, photo.]

[Collection of the Exors. of Sir Charles Tennant, Bart.

DILIGENCE.



himself near enough to be a witness to their fury, but at a sufficiently safe distance to avoid any retribution for his foolish trick. The men were, of course, highly indignant, and the loss to them was considerable; but the only observation that the artist made was that he had prevented their being able to say, with others of their profession, "that they had toiled all the night, and had caught nothing."

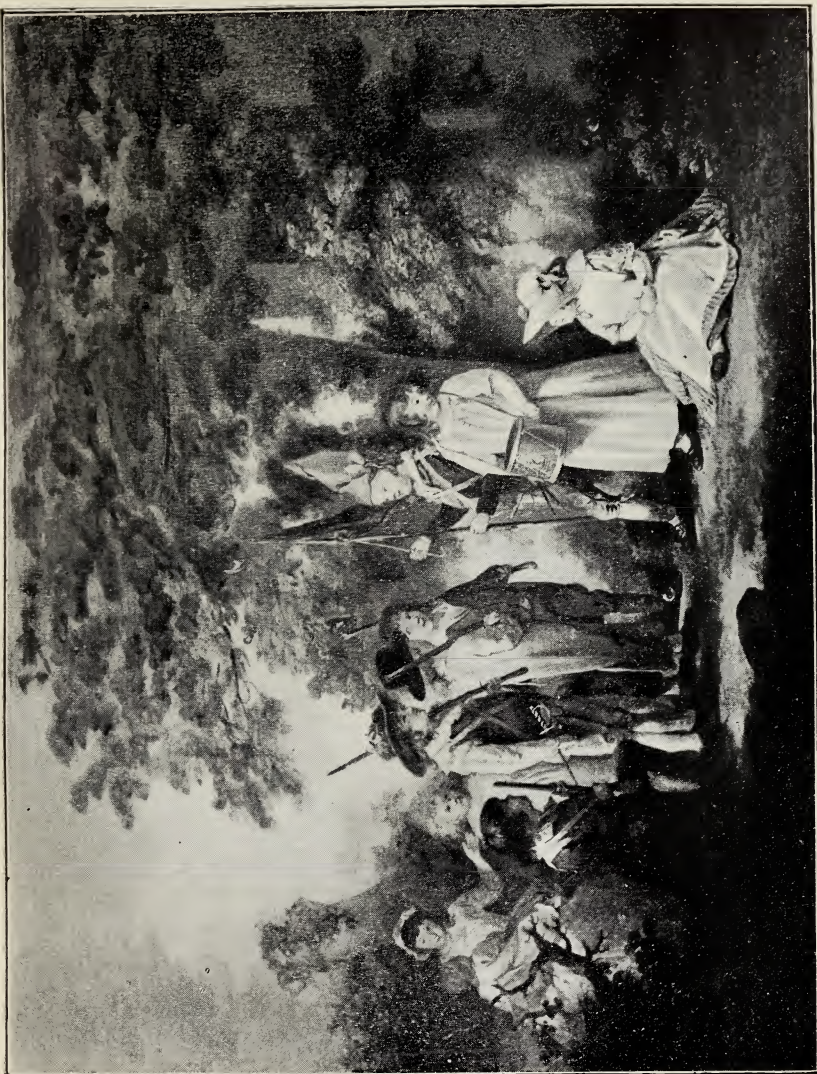
On another occasion he played very much the same trick on an old fisherman and his son who were putting down lobster pots, but this time, as the men, according to the *Sporting Magazine* for 1790, had sat to him for models, and had joined in one of his drunken frolics, he amply recompensed them for their loss when he declared himself the author of the trick.

When his third letter of licence was procured, Morland wanted to return to his house in Charlotte Street, and Collins tells us tried to persuade a friend to go first to the house to see that no one was in possession. He purposely omitted to tell his friend that a number of dogs—pointers, bulldogs, spaniels, and terriers—had been left behind, and were hungry, and the poor man, a poet, and of a somewhat timorous nature, was frightfully alarmed by the attack these dogs made upon him the moment he opened the door. He escaped from them with difficulty, having, in addition to the fright they caused him, the anxiety of believing that the barking would inform Morland's creditors that some one was in the house, and he, being taken for the artist, would be put under arrest. Morland only laughed at the story, pleading ignorance of any concerted plan, and told his friend he had sold the dogs directly he heard of their attack upon him, adding that "he would never keep a dog so void of natural sagacity as not to be able to distinguish between the smell of a poet and the smell of a bailiff."

Finding that he could not return to Charlotte Street, and that money had come to an end, he started to make some drawings in black chalk, tinted with crayons, as he appears to have left behind him in the country the convenient box which he had made for canvases and colours, and which enabled him at the shortest notice to take all his impedimenta into the country. These drawings, experiments on his part, were sold at once, and the publisher made an immense profit by them. Morland was urged to etch and publish them himself. He declared he would do so, and bought copperplates, but Dawe tells us that the only use ever made of them was to alarm the publisher, and induce him to give a more liberal price.

One of his largest creditors was a horse-dealer, from whom he had been jobbing, and with whom he had got into difficulty over the loan of a horse. The man, whose name was Dean, and who lived at Barnet, had lent Morland a horse, but it was months before he got it back, and only through hearing of it in an advertisement and paying very heavy expenses. Morland protested that he had returned the animal the day he borrowed it, giving a boy half a crown to ride it to Dean's, and the mistake had arisen from the horse having been taken to some stables at Soho, kept by a man of the same name, instead of to Barnet. Always ready, however, to sign papers, he gave a note for the expenses, and, when it became due, prevailed upon the horse-dealer to renew it. He paid for the renewal by the promise of a picture, which at last he finished; but, as Mr. Dean neglected to take it away at the moment of its completion, Morland sold it to somebody else. The man was determined to have the money, and was successful in getting some of the proceeds obtained from the sale of the picture. Meantime the artist kept out of the way, and his solicitor





Agnew, photo.]

[Collection of the Exors. of Sir Charles Tennant, Bart.

CHILDREN PLAYING AT SOLDIERS.



persuaded the creditors that Morland was too poor to keep by the terms of the letter of licence, and in December, 1793, got a fourth one granted, by which he was to pay only £50 per month. Under this agreement "he kept up his payments less regularly than ever; he discharged a dividend or two, and then neglected his creditors until they became clamorous; he would then pay another, and thus continue to act till . . . his letter of licence became void. In November, 1794, he made an agreement with his creditors to paint two pictures per month, which were to be sold for their benefit, but . . . he never completed any upon these terms. In 1796 a fifth . . . licence was granted, which stipulated that he should pay only £10 per month. This was signed by only a small number of his creditors, and he made still fewer payments under this than under any of his former engagements, which were all made and broken in the course of five years, during which time he had paid at the rate of 9s. 5d. in the pound to his creditors generally."

All this time, however, he had been continually borrowing money from new sources, and giving away his pictures in return for the accommodation, while his debt to his attorney for legal expenses had run up to £1,500. He was still able to pacify a great many of his creditors by means of his pictures, and these men were entrusted by him with the place of his concealment, and bailed him out when he was arrested by the more impatient ones. It was never very easy to seize Morland, as he was on excellent terms with all the bailiffs, and, instead of taking him into custody, they very often told him of his danger. At other times he would treat his creditors so well in a public-house that he would induce them to withdraw the writ and set him free, and, having a great horror of imprisonment, practised every kind of bribery

in order to avoid it. At this period of his life his constitution began to yield to repeated assaults. "His countenance," says Dawe, "gradually assumed an unpleasant character. He became bloated, his hands trembled, his eyes failed him, his spirits flagged, and he became subject to almost every species of nervous debility," frequently bursting into tears, and threatening to put an end to his life. He experienced a slight attack of apoplexy, and consulted the celebrated physician, John Hunter, who warned him of his danger and of the source of his malady. All the warnings in the world, however, would not stop George Morland from his headlong career. When he was absent from home Mrs. Morland resided with her parents, and the house was left empty. When he came back again he was often there for awhile with only a boy to attend to him, and she knew nothing of his return. At other times he would be sober for some weeks together, conjugal felicity would reign, and he would work hard all day, not leaving his painting-room except to retire to bed. On these occasions he would cook his own food, and eat it by the side of his easel ; but as he had grown too feeble to mount a horse, and had frequently to remain in hiding from his creditors, his disease speedily increased. Dawe tells us that even during his best times, while living in Charlotte Street, he would at seven o'clock in the morning have purl, gin, or a pot of porter for breakfast, with beefsteaks and onions, and that during the whole day was swallowing all kinds of strong liquors and quantities of spirits. Tea he would never drink, and when invited to partake of it would shake his head and say he never drank it, for it was very pernicious and made the hand shake. He wrote out for his brother a little document stating what he drank, one day at Brighton when he had nothing to do, and the following is the list :





Agnew, photo.]

[Collection of the Exors, of Sir Charles Tennant, Bart.

BOYS ROBBING AN ORCHARD.



Hollands gin.

Rum and milk (all this before breakfast).

Coffee (for breakfast).

Hollands.

Porter.

Shrub.

Ale.

Hollands and water.

Port wine with ginger.

Bottled porter (all this before dinner).

Port wine at dinner and after.

Porter.

Bottled porter.

Punch.

Porter.

Ale.

Opium and water.

Port wine at supper.

Gin and water.

Shrub.

Rum, on going to bed.

To this document he appended the sketch of a tombstone with a death's head and crossbones, and under it put this epitaph, "Here lies a drunken dog." It was perfectly clear, therefore, that he recognised what his habits were, and to what they would lead him. Up to this time in his life he had been careful in his costume, and was reckoned rather a smart man; but now he grew careless as to his appearance, and adopted the dress of a jockey. On two occasions, when in company with a stable-keeper, he was asked if he wanted a place as a groom by servants whom he met, and who took him for a man of their own class.

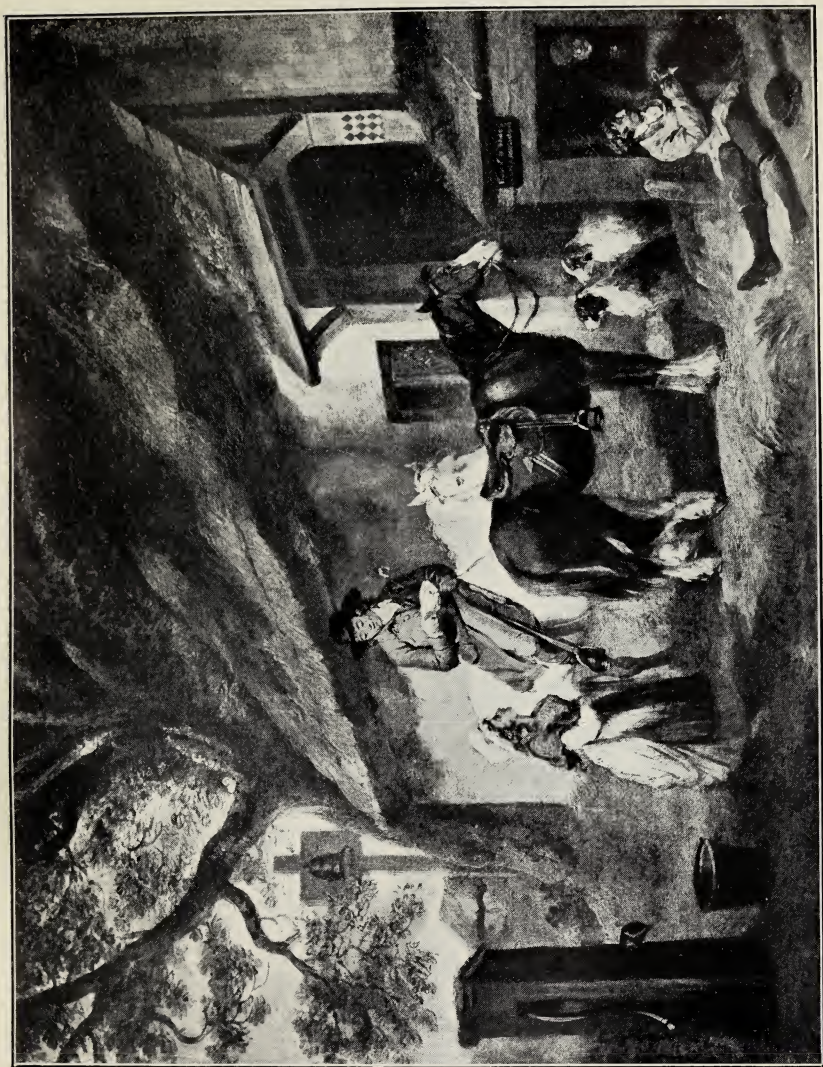
## CHAPTER VI

### AT THE SEASIDE

WE now enter upon a period in Morland's life in which he was constantly changing his residence, moving from place to place to avoid his creditors, and yet busy painting wherever he was, in order to pacify the more clamorous, and to gain means to indulge his bad habits. Wherever he went he carried with him not only his easel and colours, but some of his companions; and in his painting-room there were generally pigeons flying about, and dogs, guinea-pigs, and pigs gambolling on the floor. In Chelsea, where he went first, he was arrested by an old friend to whom he owed £300, and who, having pleaded sympathy with him, got his address and the gift of a picture, and then turned round and arrested him. Those of his creditors, however, who were glad to take his pictures bailed him out, and he got away to Lambeth, and lodged in the house of a waterman. This house he never quitted till after dusk, when the man rowed him across the river by Hungerford Bridge, and there during the hours of freedom from arrest he visited various public-houses about Charing Cross, and then returned to his lodging.

Not being satisfied, however, with this apartment, he removed to a greater distance, and took a furnished house at East Sheen, where he remained for some time. There he started a gig, and in it drove about the country. On one occasion he called on Ward, the engraver, and per-





LA HALTE.

[The Louvre, Paris.



suaded him and Collins to come to dinner with him the next Sunday. They set off to walk; but the weather being very hot, and the way across the fields difficult to find, they missed their road, and did not arrive till past four o'clock, when they found that Morland had gone off to London, had never said a word to his wife and her sister about the two visitors, and consequently the dinner had been eaten and the table cleared long before they arrived. Late in the afternoon, however, a friend of Morland's came in his chaise, determined to see the artist, and for fear of disappointment brought his provisions with him. These provisions he readily set before Ward and Collins, and, as Mrs. Morland was able to provide some ale and wine, a meal was made, and the party were in a jovial mood by the time the artist got home in the evening.

Life at East Sheen, however, did not satisfy him. It was, says Blagdon, a great deal too quiet, and the artist's brother, who had by this time taken up the position of his guardian, so far as any man could be a guardian for such an erratic person, took lodgings for him in Queen Anne Street East, facing Portland Chapel. Here he was close to his creditors—actually in the very midst of them—and yet so well hidden that they had no idea where he was, and one of them offered £10 for the secret of his concealment. Being free from arrest in his own house, he spent most of his time indoors; and, as his rooms were opposite to the chapel, no one was able to look into his windows. He was not badly off, and we are told that his rooms were very well furnished, while he was able to keep a manservant, who, Dawe tells us, was “a person of demure deportment and of a peaceable and somewhat puritanic disposition, whose peculiarity of manners amused our frolicsome artist in his solitude.”

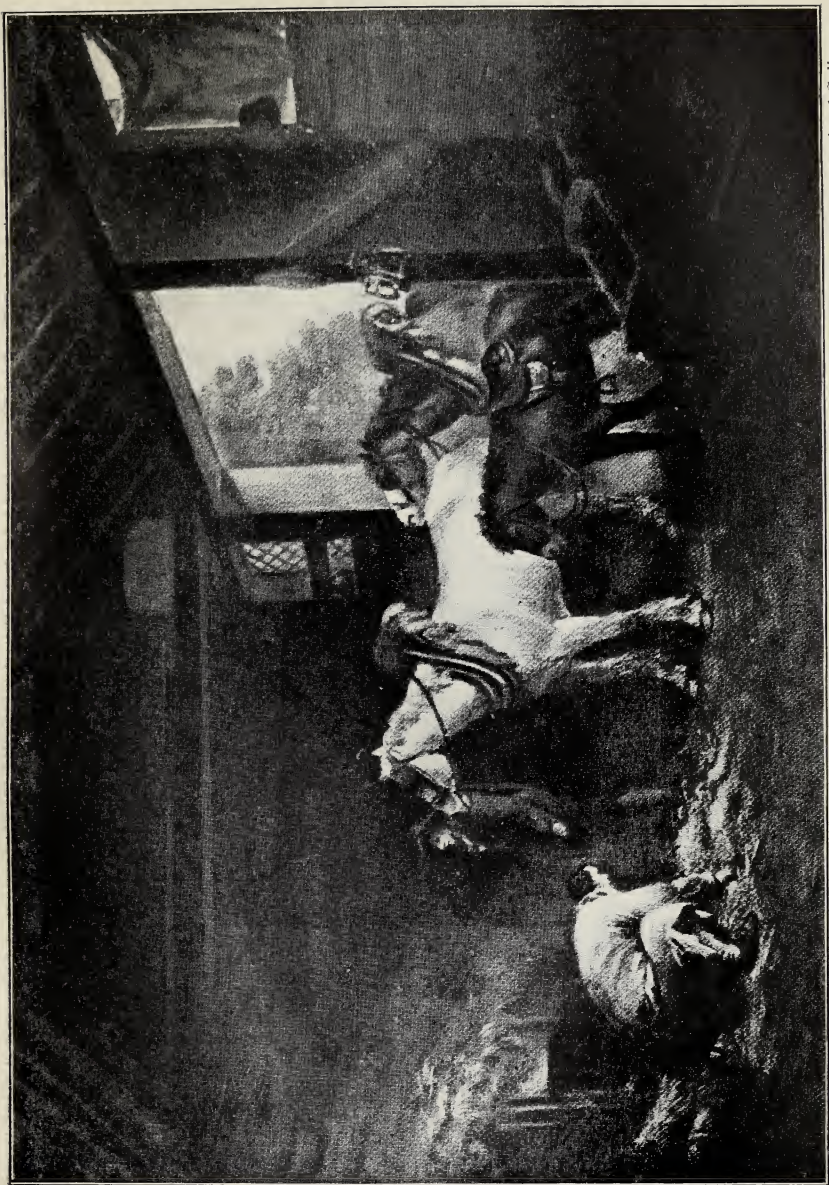
Even here, however, he was not safe, and his quondam

acquaintance, Brooks, is believed to have been treacherous, and to have revealed his hiding-place for a sum of money. He was once again arrested, and again got free, and he then set off to the Minories, where he lodged with a Scotch lady of the name of Ferguson. There he was very much worried by a man and his wife, who took up their station opposite to his windows on two successive days, gazing at the windows steadily, as though determined to find out who lived inside. Morland, who was in a thoroughly nervous state of mind, could not be persuaded that these two idle people were merely careless, and had no interest in him; and so, leaving those lodgings, to the great disgust of the landlady, who objected to losing a person who paid her so well, he took up his abode with Mr. Grozier, the engraver, who had engraved many of his pictures, and had the highest admiration for his merits. He agreed to pay Grozier for his lodgings; but his friend having on one occasion left town, Morland, tired of the respectable life which he had to live in that house, decamped without paying for his board, and, by the dexterity of his old friend Brooks, got off with all his baggage. Then he went to the house of his father-in-law, Mr. Ward, at Kentish Town; after that to his brother's residence in Frith Street, Soho; then back to Kentish Town, and a little later to China Row, Walcot Place; then to Poplar Row, Newington; and after that to Kennington Green, to a lodging with a Methodist cobbler.

This man held very strong religious opinions, and did his utmost to persuade Morland to give up his evil habits and become a religious man; but all was to no purpose, and the man's sermonising so irritated him that he fled away.

His next place of shelter was with the carver and gilder who made frames for his pictures, and who was, so we are





Hyatt, photo.]

INTERIOR OF A STABLE.



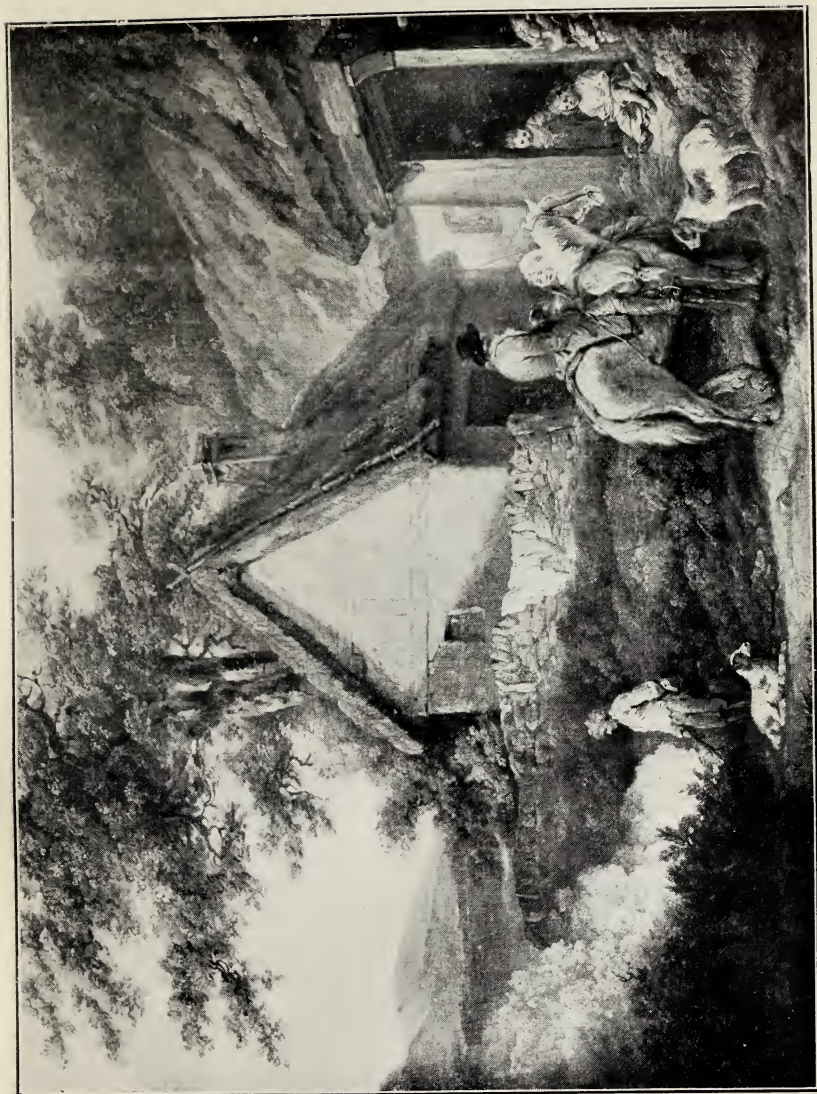
told in the *Spectator*, the only man he always paid. Dawe says that this carver, whose name was Merle, and who resided in Leadenhall Street, was one of the "few sincere friends who never took advantage of Morland's distress." Morland appears to have been very much attached to Merle, and to have treated him better than he treated anyone else, except, perhaps, his wife, and Merle's influence upon the artist was always good. During his stay in Leadenhall Street he was extremely industrious. He rose at six, and continued at his easel till three or four in the afternoon; but nothing could persuade him to give up drinking spirits, and he seldom retired to bed till two or three o'clock in the morning, and was generally the worse for drink. He told Merle about the religious cobbler, describing the man's horror when on one occasion Morland had given way to swearing, and drawing a vivid picture of the entrance of the puritanic shoemaker into his painting-room, holding a Bible in his hand and pointing with a very dirty finger to a text which referred to the evil practice. With all his amusement, however, he could not refrain from stating that the little shoemaker had the gift of speech, and that never in his life had he heard a more rational or better delivered discourse from the pulpit. He made a rough sketch of the scene, which was exceedingly clever, but had decency enough left to consign this humorous picture to oblivion, lest it should ever find its way into a caricature printshop.

Tired at length even of the companionship of Merle, he got his brother, whom he had nicknamed Klobstock, and whom he usually called "Klob," to find better lodgings for him, and away he went to Hackney, and there for awhile had a period of quiet. No one knew him at Hackney, and he was a source of great bewilderment to his neighbours. He worked exceedingly hard, kept himself fairly sober, and, determining to turn over a new leaf,

produced picture after picture, exquisitely finished, and so pleased all his patrons that his prices went up fully 40 per cent. He had a reasonable chance at last of satisfying his creditors, who would have been perfectly glad to have accepted nine shillings in the pound; and he seems to have determined to do this, when, owing to the inquisitive nature of his neighbours, his life at Hackney came to an end. The people in the street found out that he was receiving considerable sums of money, and they saw he was spending it with profusion. Quantities of wine and other extravagances were taken to his lodgings, and they noticed that he went out very early in the morning or else very late at night, while some conversation he carried on with his brother, in which the words "impressions" and "engraved plates" occurred, was overheard by those who resided close to him. They were also puzzled at his habit of frequenting the public-houses, although he had plenty to drink in his own house; and they could not understand why he entered his rooms secretly, returning home at all hours of the night, going in at the back door, and sometimes climbing over the palings of the garden. They felt sure that he was a dangerous character, and at length it was determined that the method by which he was making so much wealth could be no other than by coining money or fabricating forged bank-notes. Information was lodged against him, and Messrs. Winter and Key, solicitors for the Bank of England, took a party of Bow Street officers over to Hackney in order to secure the person whom they believed was engaged in counterfeiting Bank of England notes.

Morland saw the coaches coming, and had also been told that some people from the City were inquiring for a painter living in Hackney, and therefore he concluded that the bailiffs had found him out again, and made the best of his way over the garden wall, and got off to London.





Hyatt, photo.]

THE DOOR OF A VILLAGE INN.

[National Gallery.



The officers entered his house, and, having been provided by the Bank with full authority, searched the whole place from top to bottom. Nothing that his brother could say would satisfy them that they were in the house of an artist, and every drawer and box in the place large enough to hold a pack of cards was broken open. One of the officers, however, had heard of Morland, and recognised a picture upon the easel, nearly completed, as the work of that painter, and decided, therefore, that they had come on a fool's errand. They did not, however, leave until they had done considerable damage and caused great annoyance. Mr. Wedd, the attorney, forthwith threatened to commence an action of trespass against the Bank; but they were well within their rights in the course they had adopted, although the result had been so hard upon the artist. An *ex. gratia* payment, however, of twenty guineas was made to Morland by Messrs. Winter and Key, and they sent him an apology for the annoyance which had been caused. Allan Cunningham, in his account of the artist, tells this same story, but states that the directors of the Bank presented the artist with a couple of bank-notes of £20 each by way of compensation for the alarm given him.

Morland was so disgusted with this disturbance that he declined to remain in Hackney any longer, and, having been there nearly six months, went back to his brother's house in Soho, this time to Dean Street, Henry Morland having left Frith Street a little while before. He then moved to Fountain Place, City Road, and, after a sojourn there, went back to the residence of Henry Morland, where he was really safer than at any other place, as his brother looked after him and took charge of his pictures.

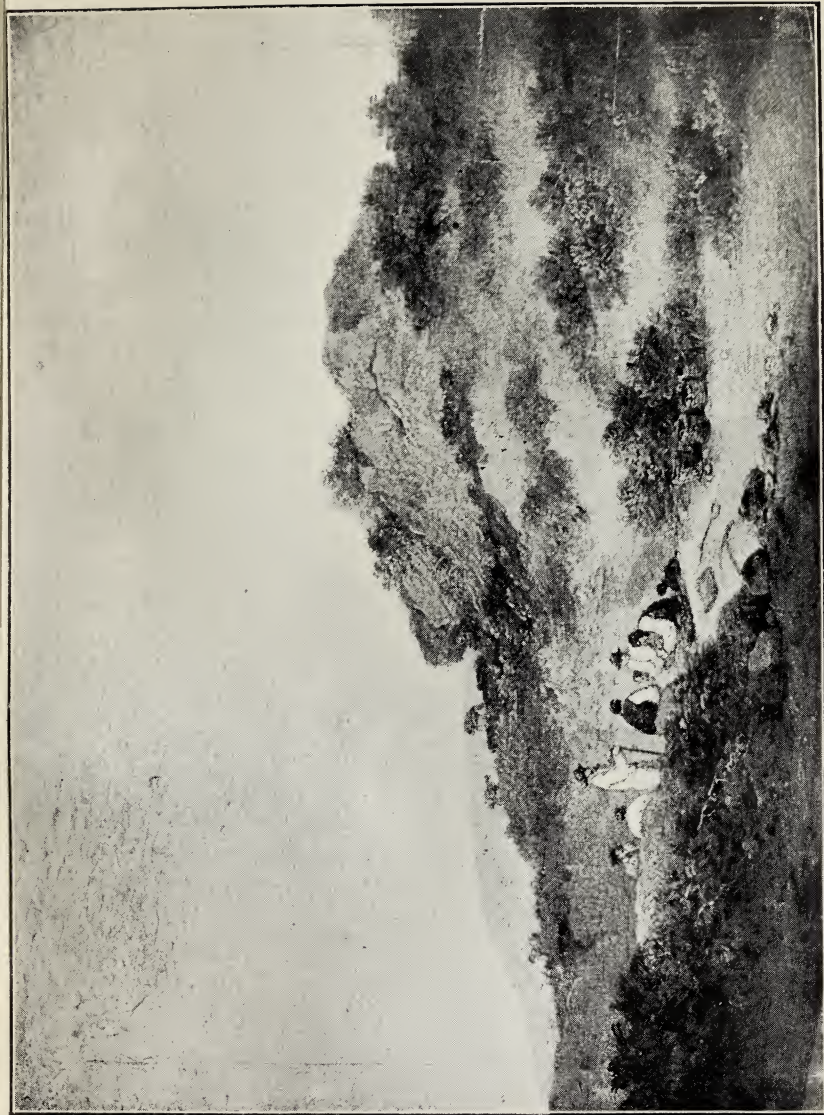
It was at this time, according to Dawe, that he came into contact with Mr. Sergeant Cochill. Reference has already been made to the way in which Morland refused

to have anything to do with persons of his own rank in life; but, with all his peculiarity in this way, the artist retained a considerable amount of legitimate pride, and, however poor he was and however eccentric, revealed the qualities of a punctilious gentleman in certain of his transactions.

The Serjeant had for some years conceived a great wish to meet Morland and to see him paint. He had always been on terms of friendly correspondence with the artist, and it would appear that Mr. Wedd, Morland's attorney, had at times interested the Serjeant professionally in the difficulties of Morland's life; so that even if he had not rendered the artist professional assistance, he had always offered to do so, and there was an understanding between the two men. He possessed a picture which by some accident had been injured, and was very anxious that Morland should touch it up—if possible, doing it in the Serjeant's own house, and allowing the owner of the picture to see the work done. Morland protested very much against accepting the invitation, but was eventually persuaded by his attorney to accept it, making the condition, however, that no money was to be paid him for whatever he did to the picture, inasmuch as he did it as a personal friend, and not professionally.

In a few hours Morland set the picture right, greatly to the satisfaction of its owner, who presented him forthwith with a purse of guineas. No persuasion, however, would induce him to accept it, but Dawe tells us that so much did he mistrust his resolution that he whispered to his attorney not to leave him, lest in his absence he should be overcome by the temptation. Mr. Wedd, therefore, informed Serjeant Cochill of the conditions under which Morland had consented to come, and persuaded him to withdraw his offer. It had been a great temptation to the artist, as he loved to hear the chink of guineas, and to





Hyatt, photo.]

A QUARRY WITH PEASANTS.



know that he had money in his pocket. Even though he would not accept a fee, the Serjeant hoped that he would take some refreshment in his house; but he could not be persuaded to touch anything while either Mr. or Mrs. Cochill were present, for fear he should have to conform to the regulations of society, and drink the health of his patron. His extreme confusion, embarrassment, and awkwardness were quite painful, and, abruptly refusing an invitation to stay to dinner, he left the house as swiftly as possible. It should be mentioned that he had taken some slight refreshment in the form of a glass or two of Burgundy and some cake, but only while the Serjeant and his wife were out of the room, as nothing would induce him to eat anything in their presence. He was, however, so proud of himself for having refused the substantial fee that he took off his attorney with him, and they had an extravagant dinner that night at the Old Slaughter's coffee-house.

Two years afterwards we hear that Morland and the Serjeant met again. It was at the time when Morland was confined in the King's Bench. He had been favoured by the Marshal of the prison with what were called "the rules," permitting him to leave the prison for a certain length of time, provided he followed certain regulations, one of which prohibited his entering any public-house or licensed place. This regulation Morland was constantly breaking, and one day, intoxicated as usual, he quarrelled with a Mr. Clifton at a public-house. A Captain Cunningham, also confined for debt, and, like Morland, out on a day's rule, took the part of the artist in the quarrel. The dispute ended in blows, and Mr. Clifton brought an action against the Captain, which Morland, "having been the cause of it, felt himself bound to defend." Remembering his old friend, he asked him to accept a brief in the case, but when the matter came into court it was proposed by

counsel that it should be settled by each party paying his own costs. In lieu of a fee, Morland presented his counsel with a drawing, under which were written the words indorsed on the brief, "*Clifton versus Cunningham*, brief for the defendant, Mr. Serjeant Cochill, Wedd attorney." The Serjeant was delighted with the picture Morland gave him, and declared it was the most valuable fee which he had ever received.

During their residence in Hackney Mrs. Morland had been ill, and the constant changes of residence since they left had prevented her from getting much better. The surgeon who attended her was a Mr. Lynn, of Westminster, who had been fascinated by the skill of the artist. He tried to persuade Morland that he would be much happier away from London, and that he would be able to free himself from the companions who were doing him so much mischief; and then, pointing out that Mrs. Morland needed a complete change, offered them the use of his cottage at Cowes, in the Isle of Wight. Accordingly, in April, 1799, Mrs. Morland and her servant went to Surrey House, Carvell Lane, and were soon followed by her husband and his faithful servant, George Sympson, who at different times, and for several years, was his faithful companion.

Mr. Lynn wished to send a letter of introduction to a medical friend of his at Newport, the object of this letter being to request his friend to purchase for him whatever pictures or drawings Morland might have for sale. The artist, however, refused to bear his note, and would not be under an obligation to anyone. He was, however, very glad a few weeks afterwards to avail himself of the offer of this medical man, as he found money no less important in the Isle of Wight than it had been in London. The Newport doctor, however, was not of an artistic turn of mind, and was worried as to the value of the drawings which Morland





Hyatt, photo.]

RABBITING.

[National Gallery.



sold him for his friend. He wrote to Mr. Lynn to say that he had been buying drawings for him to a considerable amount, and that in his opinion he was paying very dearly for them, as they were mere sketches with a pencil upon scraps of paper, adding "that he could buy better for threepence each at any of the shops in Newport, and that he wished to know whether he was to continue his purchases." Mr. Lynn, knowing their value, begged him to be quite easy, and by all means to purchase as many as he could obtain. It would seem probable that Mr. Lynn was not altogether disinterested in the offer which he had made to Morland. He lent him his house, it is true, but, in his desire to purchase everything that Morland did whilst he was in the island he showed his appreciation of the artist's work, his desire to acquire it, and his belief in its future value. There is no doubt that during the time that Morland was in the island he painted a great many excellent pictures connected with sea-life, fishermen, watermen, sailors, and boats, several of which appear to have passed into the possession of the surgeon. He wandered about from place to place, visiting the Needles Rock many times, and being particularly appreciative of a fine view of the sea he obtained from St. Catharine's Point. His house was filled from morning till night with sailors, fishermen, and smugglers; the quiet that Morland was always seeking he never found, and he was no sooner free from his disreputable companions in London than he gathered about him in the Isle of Wight another set equally disreputable, but of whom he made excellent professional use. His creditors, however, were still on the look out for him, and one of them soon found out where he was.

While at Cowes, Morland is believed to have painted a picture representing his friend Mr. Lynn and his children looking at a horse, with a landscape background, another

of the same gentleman and his manservant, and a third representing Carisbrooke Castle.

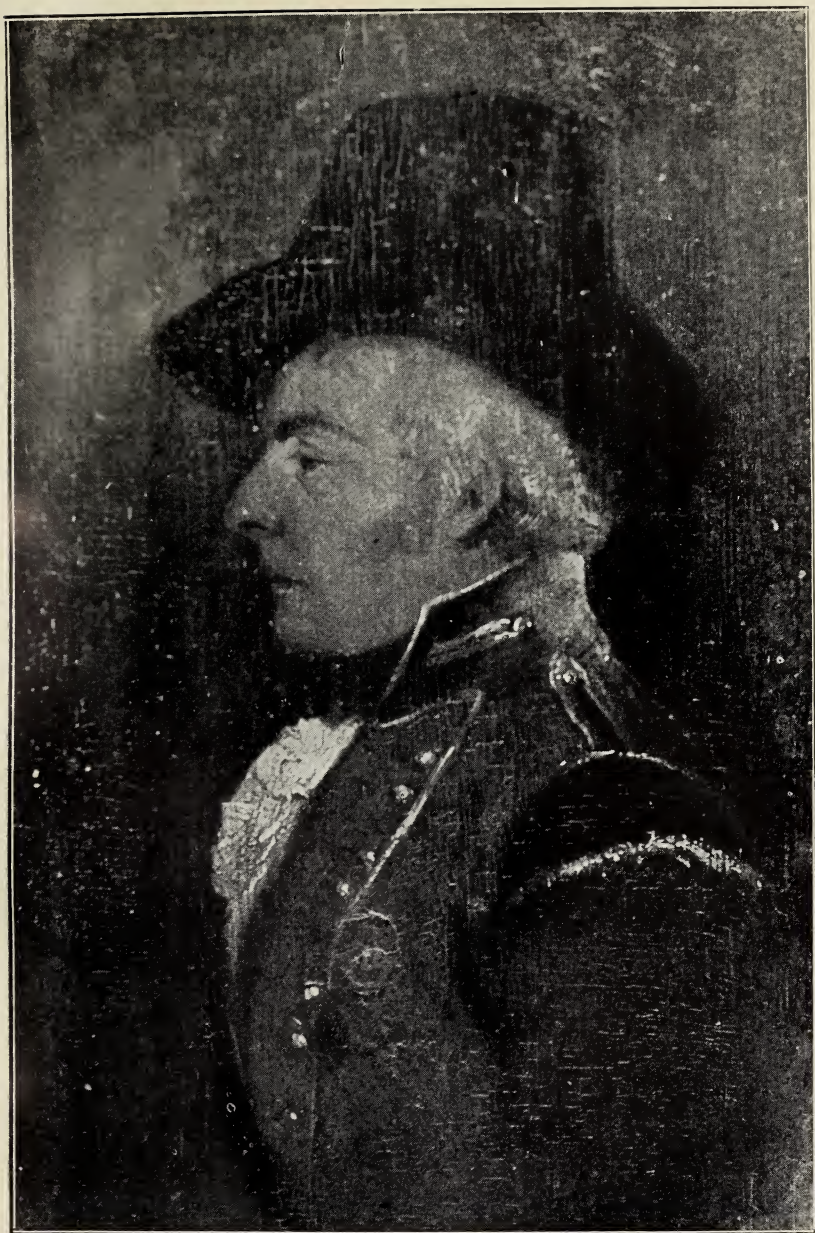
About three days after Morland's departure from London, his brother by mere accident happened to drop into the White Hart in Fetter Lane. He had not been long in the parlour, where he sat down unobserved by one or two persons in another part of the room, when he heard, in a sort of exulting though low voice, the following remark :

"I have found out Morland's retreat at last, and before three days more pass over his head we shall fix him as fast as the bars in the cells at Newgate. There is now a writ preparing, and I shall go down with the officers to prevent all palming." Collins, who tells the story, says that "Klob," as Henry Morland was always called, without losing time, set off the same evening in the mail-coach for Southampton, and arrived at Cowes in time to warn his brother, who fled at once with his servant to Yarmouth (I.W.), and took the greater part of a house belonging to a man named George Cole, who had been a smuggler, and had acquired a large fortune, and who, Blagdon tells us, was a big, powerful man, whom no one dared to attack. After a while he moved to more congenial quarters at the village inn, the George, then kept by a Mr. Plumbley, and here was joined by his wife and brother. There the artist settled down for a while, but he was to have no peace even at Yarmouth.

"One morning," says Dawe, "about six o'clock, when they were making breakfast from beefsteak and purl, a lieutenant, with a file of eight soldiers of the Dorset Militia, entered the room, grounded their pieces, and arrested them by an order from General Don, commander of the district, as spies, declaring them all prisoners."

This dramatic and sensational arrest took place on account of the conclusion which the militiamen had come





MR. PLUMBLEY,

OF THE GEORGE HOTEL, YARMOUTH.

In the possession of Mrs. Wheeler.



to that Morland, while making a sketch of Yarmouth Castle (a picture now in the possession of Mr. Abiss Phillips), was really noting down the coast defences for the information of the French Government, and assisting a French invasion. The poor artist, who had all his life dreaded imprisonment, was in a state of extreme confusion and agitation, and the suspicion of his guilt was confirmed thereby, notwithstanding the efforts he made to convince the lieutenant of his innocence. Off he had to go to Newport, and although the day was extremely hot, he was ordered to carry with him his heavy portfolios of sketches. The bench of justices sat in Carisbrooke, and Morland was brought before the magistrates. He had a very unpleasant experience between Yarmouth and Newport, as he was hooted and pointed at by the people whom he passed, and by the inhabitants who came out of their houses to behold the traitors.

Very fortunately, the medical man who had been asked by Mr. Lynn to purchase the sketches came forward and explained the whole state of affairs, and his evidence was supported by that of Plumbley, Morland's host at the George. The justices therefore dismissed the case, but they laid a strong injunction upon Morland that he was to make no more sketches of the scenery. An amusing piece of evidence is referred to by Collins. He says that one of Morland's paintings, nearly finished, was explained by the soldiers as an ingenious cipher which had a mystic interpretation. It represented a farmer holding his purse, considering what he would give the ostler, who stood with his hat in one hand and the bridle of a white horse over his arm. The white horse, bridled and saddled in the stable, the lieutenant said, represented the plan of the coast of England, which latter place clearly was the stable. The ostler was the spy or draughtsman, who would not give up his work till the money was paid

him. The farmer represented the French agent in the Channel, who was reflecting upon the chance he had of escaping, and was loath to part with all his money to the spy, as by that means he cut off all hope of his retreat. An unfinished drawing of a spaniel was also declared to be a map of the island on which were marked its defences and fortifications.

These very absurd statements appear to have been made before a Mr. Rushworth, of Freshwater, a Justice of the Peace, and although they were received with roars of laughter by the painter and his companions, impressed the obtuse magistrate, and he it was who ordered the three persons to walk for twelve miles on a melting hot day into Newport, escorted by a strong body of soldiers. The whole thing seems exceedingly ridiculous, but it was serious to the artist and his two friends, who had the thankless task of walking back again to Yarmouth, although they were able this time to choose their own pace, and were free from any escort. Morland does not appear to have obeyed the orders of the magistrate, but remained in Yarmouth for some time longer, made several sketches, and painted two pictures, one of the Needles, and the other of Freshwater Gate, both of which passed into the possession of Mr. Wedd, his attorney.

He had painted on a mahogany panel a clever portrait of Plumbley dressed in his militia uniform, and this he presented to the landlord of the inn as an expression of his thanks for his timely evidence given on his behalf. It passed into the hands of his daughter-in-law, Mrs. Wheeler, who in 1904 was residing in Shanklin, and the proud possessor of this interesting portrait. An illustration of it appears in these pages.

After leaving Yarmouth, Morland went on to Freshwater, where he lodged at a house known as the Orchard.





Annan, photo.]

[Collection of Sir T. Glen Coats.

GRANDFATHER.



His companion on his sketching tours, according to Mr. Garle, was a fisherman named James Ball, whose granddaughter subsequently owned two prints, after pictures by the artist, representing "Jack in the Bilboes" and "The Contented Waterman," which Morland gave to the watermen at Freshwater, from whom they were purchased by Ball's son Benjamin.

At Freshwater Morland painted many pictures, and it was while staying in this place, Mr. Garle says, that he made an excursion to Kingston to paint an old barn (since destroyed by fire), which he represented in his picture of "The Farmer's Stable," now belonging to the Asiatic Society of Calcutta.

Very many of Morland's finest sea-pictures were painted on the occasion of this visit, and are dated 1799 or succeeding years, but he had always loved the Isle of Wight, and representations of its wild coast are also found in his earlier pictures. It is probable that the "Storm on the Coast, with Wreck of Man-of-War," 1794, "The Coast Scene," 1796, "Calm," 1796, and many undated pictures of fishermen, of storms, and of wrecks, owe their origin to the scenes Morland witnessed by the seashore at the Needles, at Freshwater, Yarmouth, and other places in his favourite island.

Allan Cunningham tells us that a friend once found Morland at Freshwater Gate, the little hamlet on the seashore, near to the more inland village of Freshwater, in a low public-house called the Cabin. He says that the sailors, rustics, and fishermen were seated around him in a kind of ring, and the whole place was full of laughter and song. Morland was called away by his friend, but left the society of these people with manifest reluctance. His friend was at a loss to understand why he associated with such people, and "George," said he, "you must have reasons for keeping such company."

“Reasons?—aye, good ones,” said the artist, laughing. “See, where could I find such a picture as that, unless among the originals of the Cabin?” and with that he held up his sketch-book and showed a correct delineation of the very scene in which he had so recently been the presiding spirit.

Cunningham adds that one of Morland’s best pictures contains an illustration of the taproom, with its guests and furniture. Mr. Richardson states that Morland probably stayed at the Mermaid Inn, the site of which is now said to be occupied by the Albion Hotel, in which, by the way, Mr. Garle states there are four old rooms, perhaps a portion of the original house; and he adds that he met an old fisherman who assisted when a boy in pulling down the Mermaid, and whose aunt broke up and burned the old sign, a mermaid carved in wood, when in want of firewood.





Annan, photo.]

[Collection of Sir T. Glen Coats.

GRANDMOTHER.



## CHAPTER VII

### THE END OF THE STORY

MORLAND remained at Yarmouth till November, 1799, when he returned to London, and took lodgings at Vauxhall, but was allowed no peace by his creditors, and soon arrested and sent off to King's Bench Prison. He, however, again obtained "the rules" from the Marshal of the prison, and was able to occupy a small house, ready furnished, in Lambeth Road, St. George's Fields, where his wife, his brother, the manservant, and a maid, formed his establishment. A garden behind was turned into a general receptacle for animals and birds, and, as Collins tells us, he had in it asses, goats, sheep, swine, rabbits, guinea-pigs, eagles, hawks, calves, dogs, and numerous other birds and beasts, of all of which he made many sketches. His brother attended to his business affairs, and for him he painted during these latter years most of his pictures.

Dawe says that Henry Morland's books proved that for him alone he painted 492 finished pictures during the last eight years of his life. Besides these, he executed, perhaps, 300 more for other persons, and more than a thousand drawings, one of which he usually produced almost every evening for a long time. Numbers of people were anxious to see him and to obtain his work; but, although a great many were aware that he was somewhere in St. George's Fields, very few knew the precise spot or

the number of the house, as the name of "Pearce, Coal Merchant," was engraved upon the brass plate of the door, in order to prevent persons who came from motives of curiosity finding him out. Here he lived a more regular life, though perhaps not a more temperate one. He kept open house, and every day sat down to a good table, at which Mrs. Morland presided, and, as he gave plenty of wine and spirits, was always well patronised.

We are informed by Dawe that Morland gave strict orders that no one should ever carry him to bed when he was intoxicated, his idea being that in this way he would prevent himself from drinking to excess. The consequence, however, was very different, as the result of his rule was that he generally lay all night on the floor of the dining-room. "Here the ruin of his character and constitution was completed." The sums he received were expended in profusion and drunkenness, and "his house was a rendezvous for all the profligates who lived within the rules, and who delighted in meeting with one so well suited to their propensities." There was no intermission in his excesses, and no opportunity for the use of exercise to counteract their destructive effects. Gradually his frame became much weakened, and often when he arose in the morning his hand trembled so much as to render him incapable of guiding the pencil, until he had recruited his spirits with his fatal remedy, and so little confidence had he in himself that he feared to touch a picture lest he should spoil it.

Although Dawe speaks most clearly as to the evils of Morland's life, he was very anxious to contradict the common report, which Cunningham, quite regardless of Dawe's statement, repeated again in 1830, to the effect that Morland painted best when he was intoxicated. Dawe tells us that, on the contrary, when one morning a friend called upon him, and noticed a picture in which the





THE MARKET CART.



colours were particularly crude and distracting, a medley without consideration or reflection, Morland begged him not to look at it, observing that he was half drunk when he did it, and that he was painting it all over again. Dawe said that Morland painted best when exhilarated by the presence of company, and that he often required in his later years a certain quantity of spirits to steady his hand, but it would have been quite impossible for him to have painted finished pictures when intoxicated, and he never tried to do so. His professional work was done during the morning or quite early in the afternoon. In the evening he was almost always intoxicated. Occasionally he was allowed to go away and visit an old acquaintance, on the understanding that he was back at a certain time. He always came back to the time, but he was always completely drunk.

Directly opposite to his house there were some tea-gardens, and he frequently spent his evenings there. With eight of his friends he formed a sort of drinking club, called "The Knights of the Palette," and "Sir George Morland" was hailed as the founder. He took a palette and painted on it a bottle and glass and cross pipes with a little tobacco burning in one of them, set it round with colours, and nailed it to the wall in the club-room near the president's chair. Under this palette every new candidate, after paying for a bottle of wine, was dubbed a knight. Collins was frequently present, and says that he has seen as many as eighty persons there, with a band of music. Very often the expenses of these gatherings were paid by Morland, as all the money obtained for his pictures went in extravagance. There was never any economy in his house, and now, living in what was practically prison, he was more extravagant in dress than he had ever been before.

One day the Marshal of the prison observed him, says

Blagdon, in a public-house, a privilege he was not supposed to have when living according to the rules. The Marshal threatened to recommit him to prison, but that very day "Morland painted a view of the taproom with portraits of the persons who were in his company, and among the rest the Marshal was to be seen, leaning in at the window in the act of taking a glass of gin from the artist."

After spending about two years in the rules of the King's Bench, Morland was liberated under the Insolvent Act in 1802; but the result of this liberation was that a certain group of his creditors were free to trouble him again, and some of them, who cared nothing for his pictures, and did not realise that by means of them they could have obtained payment in full, proceeded to attack him. He remained for a short time in the house in Lambeth Road, doing his best to deal with these clamorous persons, but at last was seized by a second fit of apoplexy, which, Dawe says, greatly alarmed him, and for a short time rendered him quite incapable of following his profession. His creditors then became more clamorous than ever, and in order to get out of their way he left Lambeth, and went to Highgate, where he stayed at the Black Bull, then kept by one of his old associates. Mrs. Morland accompanied him, and he had with him a new manservant in the place of honest George Symson, who had been obliged to leave him soon after he went to the King's Bench. In all his difficulties Morland never relinquished his habit of keeping a personal manservant, his link with respectability, as it reminded him, so one of his biographers says, of the life he used to live in his father's house. It was his new man whom Morland sketched on Good Friday, 1802, making the pencil drawing, so he records, "in two minutes," and writing underneath his opinion of the man — "The



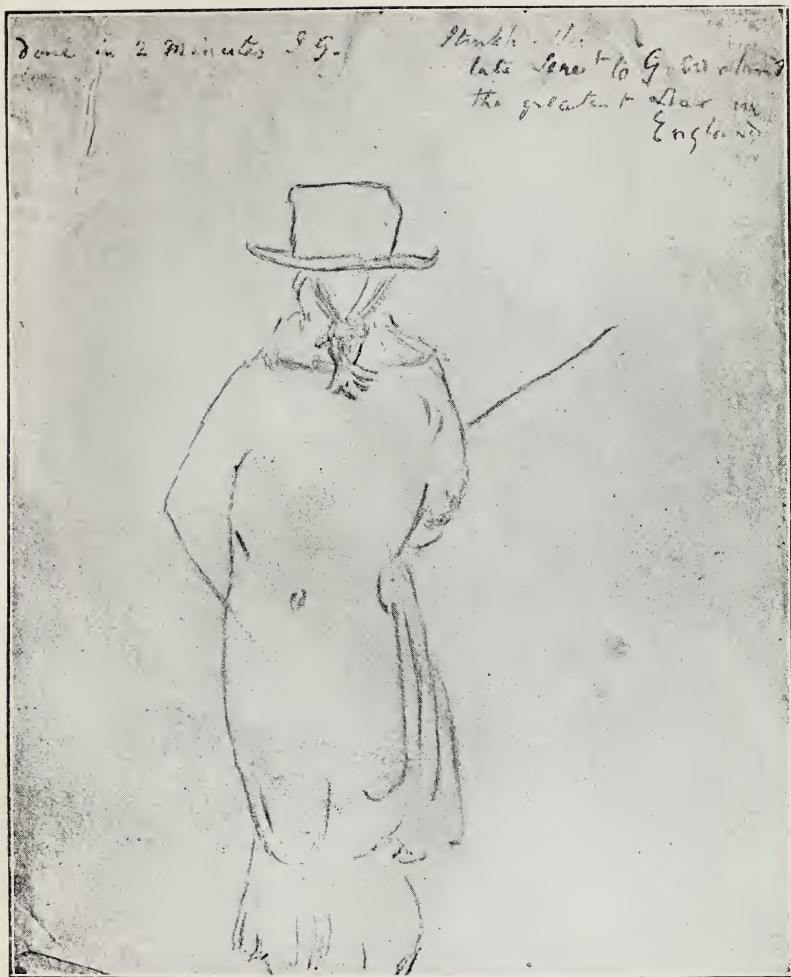


Pencil drawing.]

A SNOOZE BY THE WAY.

[Collection of Mr. Hubert Garle.





Pencil drawing.]

[Collection of Mr. Hubert Garle.

MORLAND'S SERVANT, REAR VIEW.



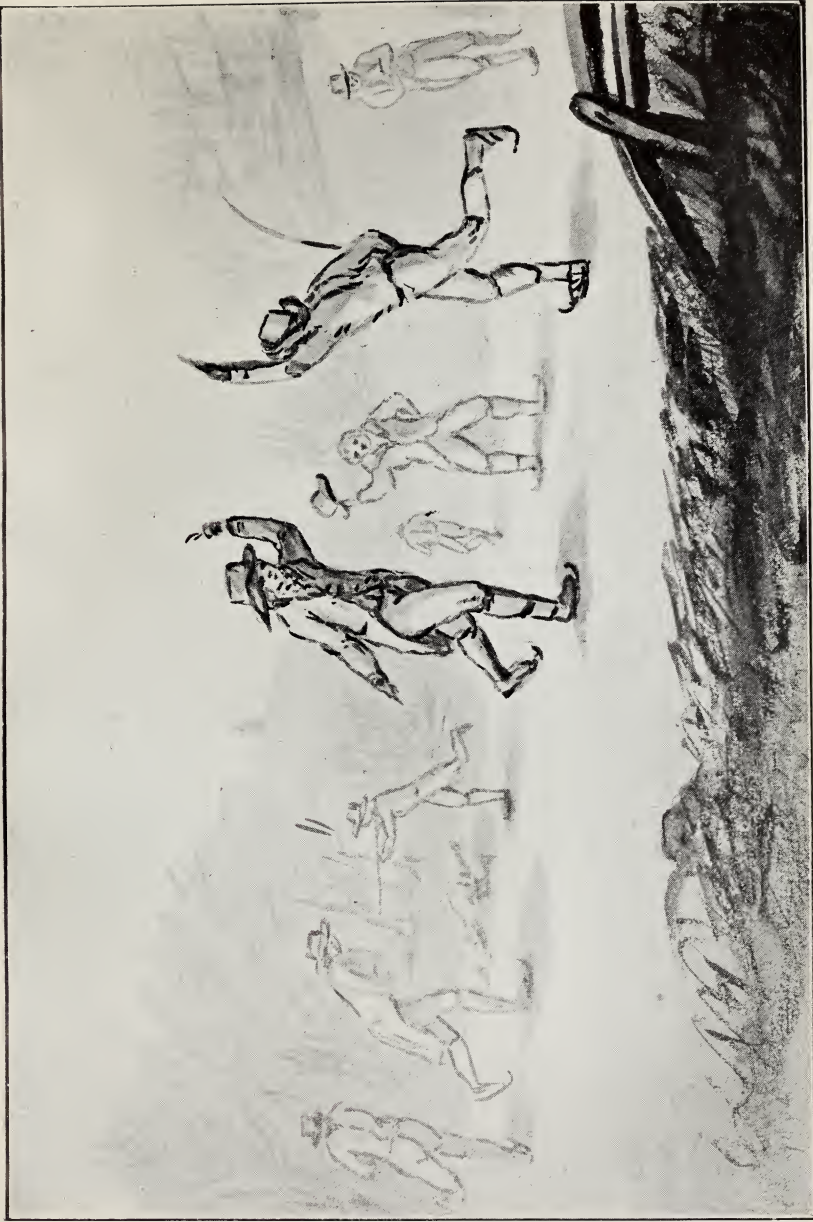




[Collection of Mr. Hubert Garle.

Drawing in sepia.]





Drawing in sepia.]

A SCENE ON THE ICE.

[Collection of Mr. Hubert Garle.





greatest liar in England." This sketch is reproduced by Mr. Garle's permission, together with two other clever, spirited drawings, executed about the same time. He paid the man, according to Collins, a guinea a week, and kept him always in his painting-room, and at the time of the artist's life to which we are now referring the man was especially necessary, for Morland was in such a weak condition of health by reason of his excesses that he could not do without a personal attendant. He stayed at Highgate only two months, and then had a serious quarrel with the landlord, which resulted in his returning to live with his brother in Dean Street, whither he came in November, 1802.

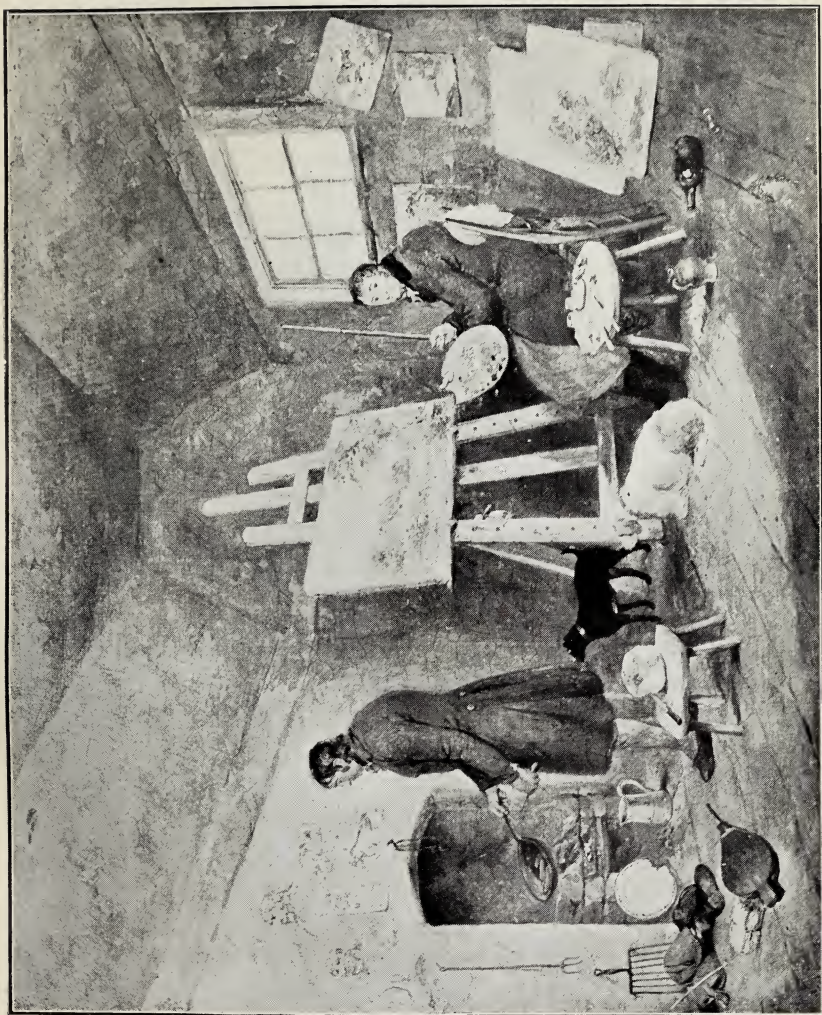
Collins gives us the story of the quarrel, and it would appear to have arisen from some remarks the landlord made to him, which the artist considered were not sufficiently respectful. Morland demanded his bill, but the landlord, doubtful as to whether he would receive payment, seized whatever pictures and movables there were in the artist's room, and the painter fled to his brother, "breathing nothing but vengeance against his old friendly host the postboy for thus unfairly getting the whip hand of him."

There is no doubt this landlord did get the better of Morland. He presented a very heavy bill, part of which Morland knew had been paid, but unluckily the artist had just quarrelled with his manservant and dismissed him, and he alone could have proved the payment. As he could not be found, the whole bill had to be paid, and it is said that hardly another event of the artist's life gave him more continual uneasiness, both sleeping and waking, than the imposition of his old friend, whom he now styled "a despicable reptile."

Mrs. Morland was at this time in very poor health, and had taken lodgings in Paddington; and the biographers

record that it was greatly to the artist's credit that, in all his difficulties and his extravagances he continued to provide sufficient means for his wife to live in comfort, and while she was residing in Paddington regularly allowed her two or three guineas a week. He used upon occasion to go and see her, and once in her lodgings painted a curious picture of the garret with himself at work at his easel, and his man Gibbs, who acted as his cook, busily employed in frying sausages. This picture now hangs in the Nottingham Art Gallery, and by the kindness of the Corporation is here reproduced. He declared that the picture was to be a companion to the one Sir Joshua Reynolds painted of the kitchen in the house in Leicester Square, and recalled to his wife the circumstance that the very residence where Sir Joshua painted his picture had once belonged to Morland's father.

In January, 1803, another attack was made upon him by his creditors, and he had to settle with them for £45. Collins went bail on this occasion, and assures us that, notwithstanding the poor condition of the artist's health, he went to work and painted pictures which enabled him to clear off the debt in less than a month. A little while after this, to avoid some other creditors, he placed himself in the custody of Mr. Donalty, a Marshalsea Court officer, who resided in Rolls Buildings, Chancery Lane. While with this man, in a sort of courteous custody, he was safe from every one else, and he paid his convenient friend by means of pictures he painted for him. With the exception of occasional visits to his wife at Paddington, he stayed in Rolls Buildings during the whole summer of 1803, just occasionally going out to the Garrick Head in Bow Street, at that time kept by a Mr. Spencer. This man always reserved a room with a bed for Morland, and the artist knew that he was very welcome, and that the company frequenting the house rejoiced in his visits. It seems to



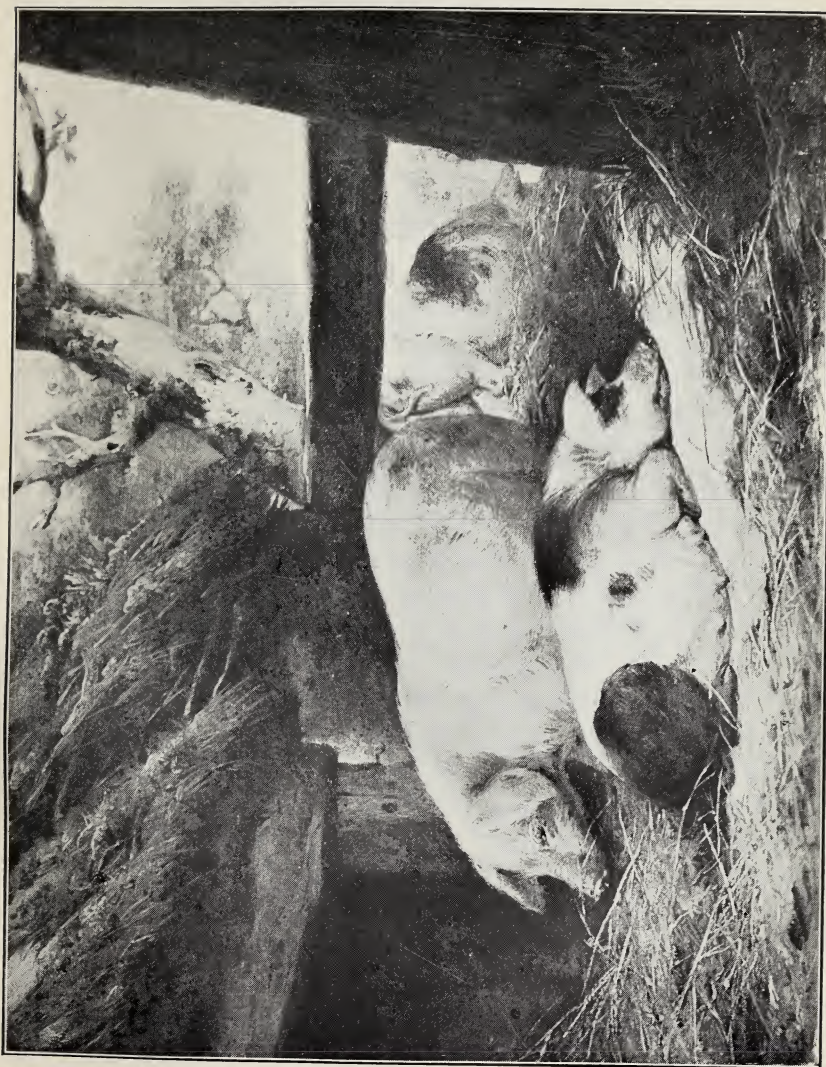
E. Walker, photo.]

THE ARTIST IN HIS STUDIO WITH HIS MAN GIBBS.

[Nottingham Gallery.]







E. Walker, photo.]

STUDY OF PIGS.

[Nottingham Gallery.



be probable, however, that he did very little work at the Garrick Head, spending most of his time over the bottle. Spencer had everything ready for him in the way of canvas, easels, and colours, but Morland was generally incapable of doing more than a few hasty drawings.

He had one other friend, a Mr. Harris, of Gerard Street, to whom he used to pay occasional visits.

It was during this year that Collins paid a visit to Morland, and took with him one of his sons, a lad of about fourteen. The boy was extremely anxious to see Morland paint, and, having some artistic genius, had eagerly looked forward to the visit. Morland happened to be in a particularly good humour, and he allowed the young student to stand behind for a couple of hours, watching him at his work. He gave the lad several pieces of useful instruction, and a month afterwards had him again to his room for an hour, but never afterwards could be persuaded to renew his kindness.

Collins, in telling the story, was extremely anxious that all the readers of his book should give him credit for having been a disinterested friend to the artist for twenty years. He says that this instruction for his son was the only favour he asked at the hands of Morland; and he makes a solemn declaration that "he never had directly from him either picture or drawing during the whole twenty years." It is perhaps a little unfortunate for Collins's credit that we know of the existence of a room in his house which, after the death of Morland, was discovered to contain very many of the artist's best works. We may, however, accept his statement, and believe that he purchased all the pictures, although his contemporaries hinted very strongly that the reverse was the case.

We are now approaching the last few months of this sad story. The excesses in which the artist indulged became greater than ever, and fits of an apoplectic nature

more frequent. Dawe presents a pathetic picture of Morland's condition. "To such a state of debility," he says, "was his nervous system at last reduced that a single glass of liquor would sometimes intoxicate him, while a knock at the door, or shutting it suddenly, would agitate him extremely; and he has been known to fall off his chair, or be unable to remain in the house, on the most trifling incident. He grew so hypochondriacal that the idea of being alone in darkness, though but for a moment, became insupportable; and, if a light happened to be extinguished in a room where he was sitting, he would creep towards the fire or the person next him." Dawe goes on to tell us that at this time Morland was afraid after dark to venture out alone; that he would not sleep without two lights in his room, fearing lest one by some accident might be put out; and was so little able to walk that more than once he had been discovered lying in the snow, almost frozen. His sight also became extremely dim, and he was obliged to employ spectacles of strong magnifying powers, and often to be led by his man even from the door of his house to a coach. "His paralytic affection," Dawe says, "deprived him for a time of the use of his left hand, and rendered him incapable of holding his palette; he was consequently reduced to the necessity of making drawings, which his man sold for what he could get, and from mere habit he became so expert at these sketches that he would often execute them at a public-house, when half asleep, to raise a little money."

His only amusement was riding in a coach, and he was so feeble that if he had to go from place to place these rides were really a necessity. We are told that his valise was once stolen from behind the chaise, and in it he lost all his clothes. He did not care to buy a fresh stock, but declared that in the future he would imitate a snail by



THE DOOR OF A VILLAGE INN.

(National Gallery.)









carrying his clothes on his back. Dawe tells us that he literally observed this plan, and "as soon as his suit became shabby he ordered a new one, giving the other to his servant; hence, however dirty he might be, he was seldom ragged. At that time he generally wore a coat of a mixed colour, with long and square skirts, and breeches of velveteen; these, with two or three waistcoats and a dirty silk handkerchief round his neck, completed his appearance, which was that of a hackney coachman. In other parts of his dress he was equally mean and slovenly, seldom taking the trouble to undress, and rarely that of going to bed."

It was in this condition that Collins saw him. He describes how he was crossing the corner of Dean Street when he heard his name called in a voice he knew, and "poor George, as dirty as a scavenger, reeled out of a public-house at the corner." Morland immediately laid hold of his friend, and, taking him to a hackney coach, the door of which stood open, he showed him a chafing-dish half full of glowing red charcoal, and the seats and bottom of the coach strewed all over with chestnut skins, explaining that Jimmy, his man, and himself had been roasting and eating chestnuts ever since six o'clock that morning. It was then about ten. Collins inquired why the coach had been kept waiting for four hours, and Morland replied that Jimmy had been sent for some canvases "which Klob, the scoundrel, had thought proper to retain." While they were discussing the question, the man arrived in triumph with the canvases on his shoulder, and deposited them in the coach. Morland was most anxious that his friend Collins should accompany him in the vehicle, and endeavoured to push him into it, but Collins objected to what he calls the smothering atmosphere, and as both Morland and his servant were considerably the worse for gin, they were unable to accomplish

their purpose. Before the coach drove off, Collins was requested to call on Morland in Fetter Lane. He did so at nine o'clock that night, and found a harper, a fiddler, and a bassoon-player waiting for the artist, having been commissioned to come and play to him.

In July, 1804, Collins saw Morland again, this time at work for "Klob" in Dean Street. Henry Morland had converted his house into an hotel and tavern; had made up his quarrel with his brother, and had got him back to live with him, in order that he might obtain all his work. Collins describes the appearance of the artist. "He looked besotted and squalid: cadaverous, hanging cheeks, a pinched nose, contracted nostrils, bleared and bloodshot eyes, swelled legs, a palsied hand, and a tremulous voice—all," says Collins, "bespeaking the ruin of what had once been one of the soundest of frames, containing the brightest of genius."

The man's genius was so remarkable, and his ability so extraordinary, that even though he was in such a helpless condition he was able to paint so well and so rapidly that every one about him, eager to obtain the money his pictures realised, kept him at work unmercifully. His own statement to Collins was as follows: "The greatest trouble I have been cursed with for some time past is that, whether sick or well, my mind easy or distracted, these ignorant negro-driving taskmasters expect me to take a handful of pencils and a few bladders of paint and make them pictures faster than a man can make shoes. They think," added he with an oath, "that I can strap to like a paper-hanger, and fill their rooms with pictures as fast as he can cover the walls." Even then, with all his complaining, he seemed to think that he could do as good work as ever, could he but find an assistant who would do the drudgery of background and sky painting. Collins at once offered him the assistance of his son, the



BOAT ON SEASHORE.



THE LIGHTHOUSE.





boy who has already been mentioned, and showed him one of his juvenile works. Morland praised it, and was disposed to think that he and his young pupil could work together. Collins, eager to remove him from the society where he was, offered him board and lodging, a comfortable room, and no restraint in any particular, save as to gin, and Morland was disposed to accept the offer. He bound himself, under the forfeiture of a ten-guinea picture, to carry out this resolution, and the matter was so far settled. Three days afterwards Collins again saw him. He was in a cheerful and loquacious state, his memory was excellent, and his health better than usual; his pencil kept pace with his tongue, and for more than two hours the friends were together, Morland working steadily the whole time, but keeping himself going by constant potions of gin. Nothing, however, would induce him to agree to the proposition which had seemed so favourable to him a few days before. He said he had been recommended sea-bathing, and intended to set off to Brighton next month. He was reduced, he said, down to a single one-pound note, but was quite sure of earning more money before the day was over. Collins never saw his friend after this, for, having a threatening of gout, he determined himself to go to Brighton, and with his son started at the latter end of July. He was back in September, and went off to Dean Street to find the artist, but was told by "Klob" that George had taken himself off "in some of his airs," and was then living in Gerard Street. Early in October Collins called at Dean Street, being very anxious to show Morland some sketches young Collins had made at Brighton. He found Henry Morland in a state of great annoyance concerning the wasteful conduct of his brother, who had spoilt some expensive paper, for which "Klob" had had to pay two guineas. "Now," said this enraged son of thrift, "I've done with him for ever; he's gone to

Gerard Street: there let him stay, for here he shall never humbug me again—no, never!”

By the middle of October Collins was again attacked with rheumatic gout, and was unable to go and see his old friend during that month, the last of his eventful life.

It was on the 19th of October, 1804, as Morland was turning the corner of Gerard Street, that he was arrested by a publican for a debt, which Collins says was £3 10s., but which Dawe tells us amounted with costs to £10. He was conveyed at once to a sponging-house in Eyre Street Hill, Coldbath Fields, and the next day, in attempting to make a drawing which could be sold for the discharge of the debt, dropped off his chair in a fit, and never afterwards spoke intelligibly to any of those few friends who knew of his situation. The drawing represented a bank and a tree, with some cattle, and when the biographies of the artist were written was in the possession of the painter's mother, who was with him at the last, and who gave to Collins the account of his death. The fit proved to be the commencement of brain fever. For eight days Morland was delirious and convulsed, in a state of utter mental and bodily collapse, and he expired on the 29th October, 1804, in the forty-second year of his age. His body was removed to the house of his brother-in-law, William Ward, Buckingham Place, Fitzroy Square, and thence conveyed to the new burying-ground at St. James's Chapel.

Collins was not able to attend the funeral, but his son was present on the occasion. He wrote an epitaph for his friend as follows:

Ye sons of genius, pause one moment here,  
And pay the tribute of a kindred tear.  
A gifted brother rests beneath this stone,  
Whom Nature smiled on, and proclaimed her own.  
His magic touch could animation give,  
And make each object on the canvas live:

GIRL FONDLING A DOVE.

(Victoria and Albert Museum )









To him was given the plastic art to trace  
The rustic vigour of our peasant race.  
The bleating sheep upon the mountain's brow,  
The living pig, the calf, and lowing cow,  
The rosy milkmaid, and the chubby youth,  
None e'er portrayed with so much ease and truth !  
The coming storm, which spreads a gloomy shade  
Of partial darkness o'er the sunny glade ;  
The howling tempest, and the billows' foam,  
Through which our hearty sailors dauntless roam ;  
Or vet'ran smugglers, braving hardest gales,  
Dashing through frightful serf, with tattered sails ;  
These varied scenes 'twas thine, amidst the strife  
Of warring elements, to paint like life !  
Adieu, ill-fated Morland ! Foe to gain ;  
Curs'd be each sordid wretch that caused thy pain,  
Spite of detraction, long thy envied name  
Shall grace the annals of memorial fame.

Notwithstanding all their domestic differences and separations, Morland and his wife, Dawe assures us, were sincerely attached to each other, "insomuch," he adds, "that the one was extremely alarmed and affected whenever the other happened to be indisposed." To the truth of this statement Ward bears distinct evidence. "Let it be clearly understood," said he, "there never was a separation between Morland and his wife beyond his own removals from her, and those longer or shorter, according to his own irregular temper and according to the necessity of avoiding his creditors." Mrs. Morland used to say, as Ward tells us, "My friends think it would be a relief to me if George were to die, but they do not know what they say, for whenever that takes place I shall not live three days." The presentiment which the husband and wife had that neither of them would long survive the other led their friends to strive to keep the death of Morland a secret. Mrs. Morland had, however, to be told, but could not be induced at first to believe that

the statement was true. "At last, having obtained the assurance of her fears from the servant, she gave a shriek, fell into convulsive fits, in which she continued for three days, and expired on the 2nd November, in her thirty-seventh year. Their remains were interred together in the burying-ground of St. James's Chapel."



## CHAPTER VIII

### MORLAND'S PUPILS

By some writers Morland is said to have had only one pupil, but Collins assures us that there were at least five, and two of them, he adds, "were of considerable service to him in all the inferior departments of laying on dead colour, filling in outlines, and bringing several of their master's designs to a state which only required the magic of his finishing touch and manual signature."

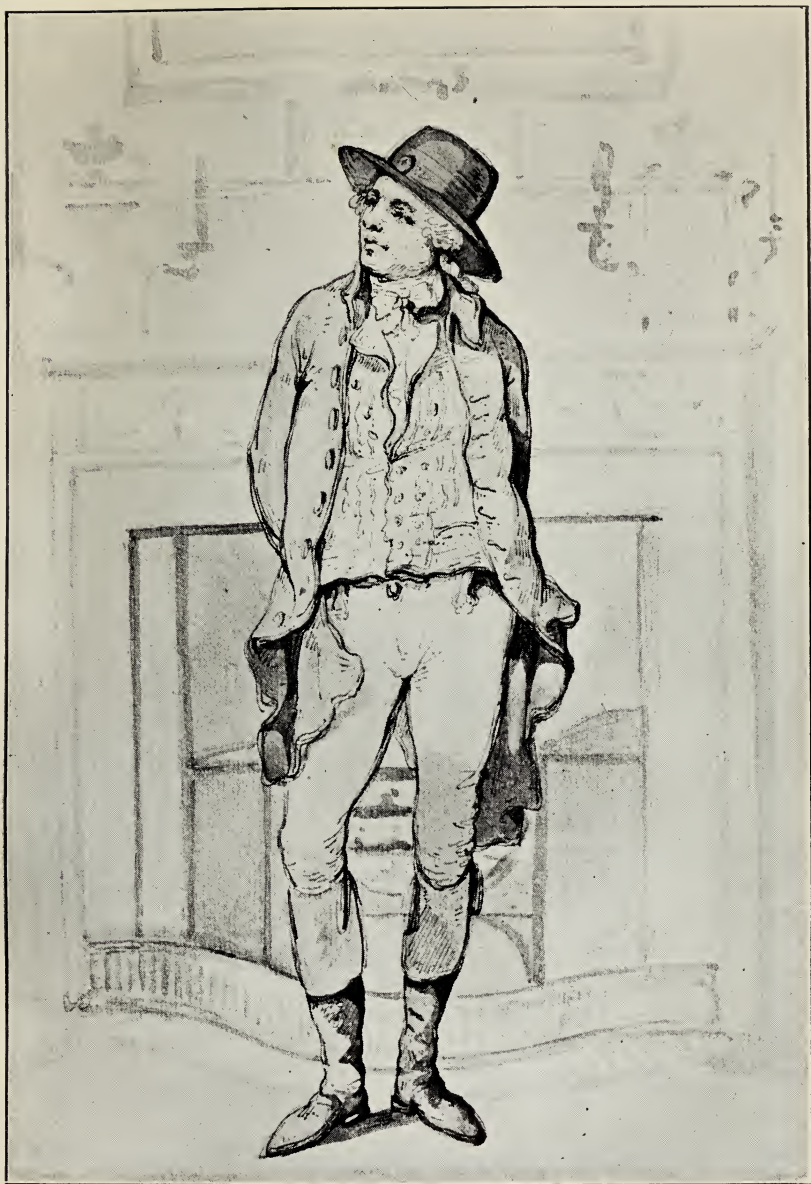
The chief pupil whom Collins mentions was named Tanner. He was the son of a master tailor, and his father gave Morland a considerable premium for taking the lad into his studio. He was a bony, tall youth of about nineteen, with a hard, unprepossessing countenance, high cheekbones, very dark complexion, and small grey eyes; his eyebrows exceedingly thickly covered with coarse black hair, and the whole of his face deeply pitted with smallpox. He received in the studio the nickname of "The Mohawk," as he is said to have resembled an American Indian. This man worshipped Morland with much fervour, and, absolutely idolising his master, was ready to do any office of the meanest drudgery that he might be near him.

Another pupil was named Davis, and was usually nicknamed "Davey Brown." He was older than "The Mohawk," and a far better artist; in fact, after some years of study with Morland, he was able to copy his master's style with extraordinary skill.

The third important pupil was Thomas Hand, a good-humoured, inoffensive, careless young man. He had a striking eye for colour, but was greatly lacking in skill of draughtsmanship, and only employed by his master in laying in the colour for the backgrounds of the pictures.

We are not told the names of the other two pupils. They were persons of small importance; Collins calls them "respectable brushes, neither much above or below mediocrity."

It was owing, however, to the labours of these pupils that Morland was able to execute so vast a number of finished pictures, but we are assured that no work was signed by the master until he had most carefully gone over every portion of it with his brush, giving to it the magic of his own wonderful inspiration. So great, however, was the demand for pictures by Morland that we are told of one dealer a story of the ingenious method by which he increased the output of the artist. He bound Morland down to paint about a dozen pictures for him, and to work upon them at his own house every morning up to twelve o'clock. Immediately, however, after Morland had left, expert copyists were called in, and employed in making accurate and elaborate repetitions of the day's work, which were then carefully concealed. Returning to his work at the picture-dealer's house on the following morning, any changes which, upon reconsideration, Morland might think well to make in his picture were in the afternoon transferred to each copy in progress under the hands of his traitorous copyists. Thus at least four or five pictures were carried on together to completion, the painter never suspecting the trick that was played upon him, and each counterfeit bearing those marks of changes in design and alteration of effect which would seem to give proof of its genuineness. It is owing to such tricks as this that there are so many duplicates of Morland's most attractive pictures.



Hyatt, photo.]

[British Museum.

GEORGE MORLAND.

*By Rowlandson.*





## CHAPTER IX

### THE ART OF MORLAND

IN respect to his art, Morland occupies a place by himself. It is unique in the greatness of its qualities and the fragrances of its defects. There are at least three methods in English art by which the country and the country life of England have been depicted. The pictures are either pretty and sentimental, as those of Wheatley; melodious and full of the perfection of poetry, as those of Gainsborough; or simple, unaffected, straightforward representatives of everyday life. It is to the latter class that the works of Morland belong, and they appeal to what is immediately discernible by the humblest intelligence. Thoroughly English in every quality, and full of unsophisticated portraiture of the people and animals about him, his pictures, if not refined, are painted with a truth which is unimpeachable.

He has been compared with several other artists. The early series of pictures, entitled "Lætitia," recall in their power of telling a story the best efforts of Hogarth; but the sad story they tell is set forth with a purity and simplicity far removed from the coarser ideas of the English portrait-painter. This particular series of six pictures constitutes the most graceful portraiture Morland ever executed. The colouring is exquisite, the drawing far more careful than was Morland's wont, and there is a tenderness about the manner in which the story of Lætitia is told that cannot fail to be attractive.

In later life the artist worked with such feverish speed that he was quite unable to put into his pictures the wealth of careful detail which appears in the *Lætitia* series, and the strain of production was so great that he contented himself with bolder and less highly finished work, in order that he might keep pace with the demands of his creditors.

As a psychological problem, Morland, in respect to his life and works, offers ample material for consideration.

It has been cleverly said that he "appears to typify all that Reynolds strove to dissipate in the popular theory of genius as a Divine gift, entirely unrelated to the faculties of ordinary intelligence and thought."

Here was a dissolute, drunken man, able to spend the greater part of his time loafing about in evil company, and yet when three-parts drunk he could by the magic of his genius produce pictures which in his day passed "to his creditors as current coin," and are now of incalculable importance. He was a man of no ambition, content to repeat himself indefinitely—an inveterate pot-boiler, and possessed of a cynical disregard of anything beyond the desire to satisfy quickly the immediate cravings of himself or his creditors, and his productions were the hasty efforts of a careless craftsman; but yet, owing to some astonishing faculty, they were works of genius, easy, spontaneous, truthful, and the greater part of them really valuable contributions to English art.

There is a healthy sweetness about his work, whether he depicts domestic life, the joys of children, or the delights of the sportsman, or whether his pictures are merely representative of pure English landscape, inland or by the sea. In such subjects Morland is triumphant, and has never been surpassed. He painted what he loved, and in such a manner as to show he loved it. Landscape and sport, gipsy life and the life of the poacher,



Hyatt, photo.]

DRAWING OF A DOG.

[British Museum.





the happy fun of children, the quiet content of the cottage life—all appealed strongly to him. He knew them through and through, and we know them as well as he did, from his paintings of them.

Morland's colouring in his earliest days was low in tone and exquisite in quality; later on his pictures are marked by much grander, finer colouring, and by masterly execution; but towards the latter end of his life, although his painting continues to be broad, liquid, and triumphantly harmonious, there is a heaviness about the shadows, and all the signs of very rapid execution, in which effect was striven for, rather than careful detail.

Mr. Walter Sickert, in a comparison between the works of the Barbizon painters and those of Morland, points out that all, or nearly all, of Morland's works are restful or even lazy in subject, whereas those of Millet and Bastien Lepage are full of toil, or the sense of toil past and inevitably to come.

This is an illuminating criticism, and the same author goes on, in another place, to point out how little sense of motion there is in any of Morland's pictures, and how invariably in the French artists this quality of motion can readily be discerned.

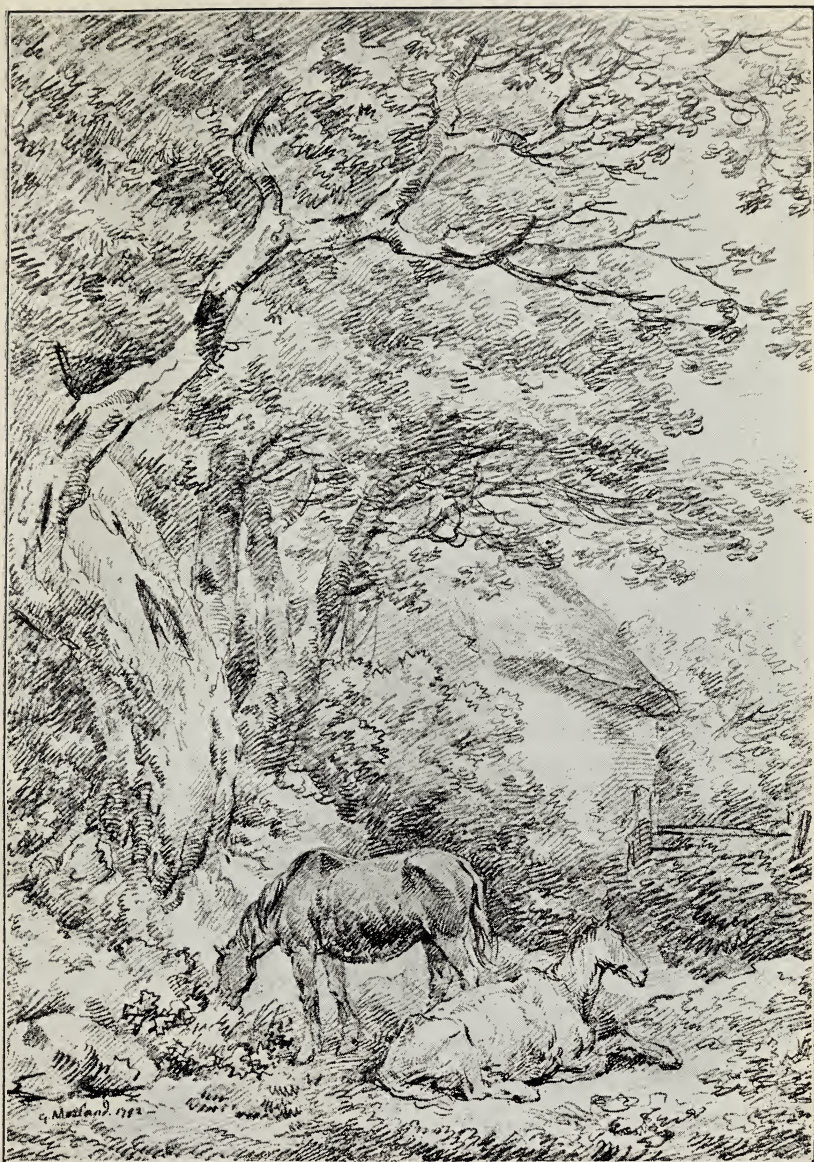
Morland at his best had a "supreme power of observation," says Mr. Nettleship, "an exquisite perception, and a fine executive gift, and his great skill was that of his ability to select the vital constituents of a scene, and to render them in fitting terms." He was a realistic painter of lively humour, his commonplace always relieved by artistic grace, and the least interesting subject assumed under his brush a definite character which appealed both to the eye and the mind. It is his power of faithful representation which gives the charm to his works. They appeal to the heart with a force irresistible, and their simple truth of outlook is so marked, and their directness

of aim so definite, that their errors are forgiven by reason of the splendour of the result. Morland cannot, however, by any strain of expression, be termed a poetical painter, and the melody which marks the works of Gainsborough does not appear in his landscapes. His earliest paintings certainly have somewhat of the Gainsborough refinement; but the bulk of his work is marked by a spirit and a dash combined with a realism which is much more akin to the Dutch painters than to his English contemporaries. He never sought inspiration in other countries; he had no sympathy with classic art, and the paintings of the Italian, French, or Flemish schools do not appear to have attracted him. His pictures always represent English scenes, and those in which the rougher sides of life connected with agriculture, farming, or fishing were concerned. Occasionally a little domestic episode slips in, a mother with a child, a scene in a tea-garden, a girl at a tavern serving a rider with drink; but all these are, strictly speaking, accessories to the main representation, and serve but to accentuate the truth of the scene which the artist desired to represent.

It was Morland's facility that constituted his evil genius. He never strove to do anything beyond what he had learned to do, so easily, in early days. He combined the same figures, the same cottages, the same horses, the same trees, over and over again, even to the point of monotony, and allowed himself no chance of change, let alone improvement. His pictorial counters were combined in varying methods, but were always the same counters, and having learned to work with consummate ease, he was indifferent to results as long as he could turn out pictures which would sell quickly and supply him with the means to gratify his appetite.

The unfortunate characteristic of his work, therefore, is that of carelessness. Had he but liked he could have





Hyatt, photo.]

[British Museum.

DRAWING OF LANDSCAPE WITH HORSES.

*Signed, and dated 1792.*





drawn animals thoroughly well; but he would never devote the necessary time to studying their anatomy, or to perfecting his own drawing. He knew well that by a few rapid strokes he could present forms that would be readily accepted as those of pigs, sheep, and the like, and which bore a sufficient resemblance to those animals to be recognised and even praised. He often shrouded these creatures either in the straw of the stable or the grass of the field, or in deep shadow, so that the imperfections of his drawing, of which he must have been perfectly aware, should not be so noticeable. When he selected horses as the subject of his pencil, he was on firmer ground. He chose as a rule an old nag, not only on account of its picturesqueness, but because it did not require the same care in drawing as a younger horse, and the characteristics of its form lent themselves to his style of painting. The angularities of shape and the bony irregularities of form he was able to represent, and the same old horses appear over and over again in his favourite pictures.

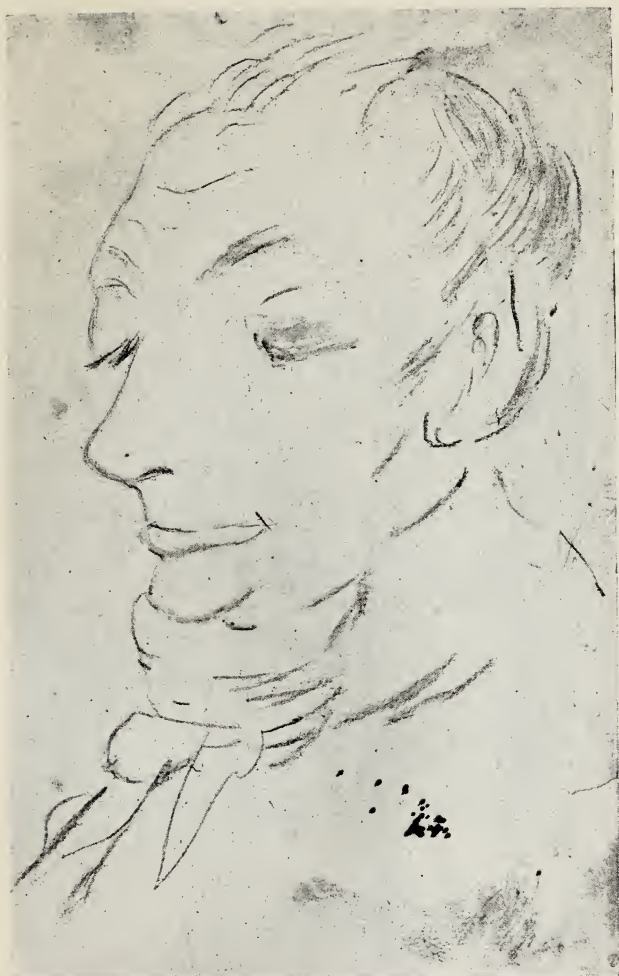
The scenes he depicts are never crowded, but have just the distinctive, vital features about them which no one knew better than Morland how to select. As a rule, a considerable part of the picture is shrouded in shadow, and it is there that the greatest inequalities in drawing are to be seen. He delighted in dark interiors, such as stables, cowhouses, inn-parlours, and small cottages, and he painted them with a force and directness which left little to be desired. His lighting, as a rule, is eccentric, for he contented himself with one strong light streaming in from door or window, and losing itself in a mysterious manner before it extended to the other side of the picture. He grouped the men and women of his pictures so close to the animals they were tending that they mutually concealed the inaccuracies of the drawing,

and there are very few of his figures, whether men, women, or children, which will bear careful scrutiny. The feet are frequently seriously out of proportion, the forms are often too squat, the head very often far too large, while the carelessness of the drawing is concealed to a great extent by a smock-frock, a large white apron, or a long coat with capes. Such carelessness can be exemplified in the well-known picture, "Paying the Ostler," in which the feet of both men are entirely inaccurate in drawing ; but at the same time the effect desired to be conveyed by the picture is clearly apparent, and so clever is the grouping and so mellow the colouring that the errors are readily overlooked.

When he came to deal with seaside scenes he was not so successful. There is generally a woolliness about both water and sky, and the figures in the foreground, whether of men or dogs, are, as a rule, strikingly inaccurate, and will not bear examination. There again, however, it is only effect which is aimed at, and the scene is presented with a rapid, if a careless brush, in a manner that no critic can fail to call masterly.

In another respect we must be critical. His trees are not often wholly satisfactory : they are sometimes very poor indeed. The boughs are awkward, the leaves too much, as he said, "like silver pennies," or, as Dawe said, "too much like cabbage-leaves," and there is a dullness and monotony in his woodland scenes, almost inevitable from his fatal facility and the waywardness of his genius.

Although there is a close kinship between the art of Morland and that of certain Dutch painters, such as Teniers, Brouwer, Cuyp, and Ostade, yet we do not learn that Morland, in his professional career, ever studied their works. We are told that on one occasion he went, in company with Mr. William Ward, to visit the collection of Dutch pictures belonging to the Marquess of Bute, then



Collection of]

[Mr. John Haines.

SKETCH OF A MAN'S HEAD.





at Luton Hoo, and now at St. John's Lodge, Regent's Park; but having sauntered through one of the rooms, he refused to look at any more pictures, declaring that he would not contemplate another man's works, for fear that he should become an imitator. As a young man, however, there is no doubt that he did study the Dutch masters rather closely, but towards the middle and latter part of his life he strove to put aside every idea which he had gathered from these painters.

It was from his early severe training and from contemporary English art that he got his ideas of composition; and his technique, as has been well said, was "part of the common inheritance of the artists of his day."

There are marked divergencies between the works of Morland and those of the Dutchmen with whom he has often been compared. Morland may have been vulgar, but was never indecent, and the indelicacies in which some of the Dutchmen delighted do not appear in his pictures. The exquisite poetic refinement of Cuyp, the perfection of drawing which marks the works of Potter, the brilliant colouring of Ostade, and the clearness of lighting and definite finish of Teniers, can all be contrasted with the vigorous but careless work of Morland. Yet there is a sympathy between Morland and the Dutch masters which careful observation cannot fail to perceive. Perhaps in the selection of subjects he was nearer to Brouwer than he was to any of the others, and, had he but lived a more careful life, devoted more pains to his work, and produced far fewer pictures, he might have delighted us with the exquisite perfection and glorious colouring of the Dutch school. His personal characteristics, however, ran riot with his art, and the huge demand for his works, partly in order that he might pay his creditors, and partly that he might gratify his admirers, who thought that every picture might be his last, seriously

injured the quality of his work. As we have already shown, his earlier pictures were marked by wonderful refinement, but the chief characteristics of his later ones are happy conception, skilful composition, mellow colouring, and faithfulness to truth. With all, one can never get away from carelessness. If he paints the rabbit and guinea-pig in the foreground with unusual care, he neglects the background. If he depicts some of the folds of a red cloak with very careful drawing, he leaves the remainder of it in deep shadow to practically suggest itself. If he paints the old white horse with all the attention to structural form which he could give in his pictures, and if in the same stable the broom and pail are cleverly drawn, he neglects all the atmospheric and aerial tints, arranges the lighting inaccurately, concentrating it all upon one spot in the picture, and then hurriedly brushes in the remainder, as though he were wholly indifferent to its effect.

Composition by line was quite beyond him. He never built up his pictures or arranged them, and he avoided all difficulties in their execution. If embarrassed with a figure, he covered it up with a smock-frock, or he hid the extremities of it with a deep shadow. If perplexed about the drawing of an animal, he would give a few minutes to the careful drawing of the head, or the legs, as the case might be, and would hastily put in the rest, and tone it with a thick glaze in order that the faults might not be perceptible.

His hand, by reason of his perfect knowledge of certain technical formulæ, could perform whatever his mind dictated, but it was not directed by judgment, and the artist was always in far too great a hurry. He was quite unable to finish highly, and it was only character of a broad and obvious kind at which he could aim. It certainly never could be said of his pictures that they smelt of the lamp. Everything appears to have been done in great haste,



Collection of]

[Mr. John Haines,

SKETCH OF A PIG'S HEAD.





careless, erratic, irregular, and as he grew older his faults became greater and greater, and his want of variety more perceptible. He had no desire to correct himself, and, in fact, as Dawe tells us, he considered that his own errors of judgment and carelessness would pass as the proofs of a fiery genius. His life was so irregular, and his characteristics were so extraordinary, that there is no doubt his patrons accepted from him what they would not have taken from any other man, and the general survey of his works leads us more than ever to regret that a genius so marked and so exalted was allowed to be so desecrated by the evil habits and propensities that year by year increasingly marred the life of Morland.

His earliest work shows us of what he was capable, and all his successive paintings have the same stamp of genius upon them. Their simplicity, their humour, and the ever-pleasant affection for the sub-human creation and sympathy for English country life which marks them, cannot fail to attract, while they increase the regret that all must feel in considering the waste of the artist's life, and the manner in which his incomparable genius was ruined by careless indifference. He did so much that one cannot fail to realise how much he might have done.

It has, of course, been said that morality has nothing to do with art criticism, and that the Bohemian life led by Morland, with all its sordid details, must be ignored, or, at least, forgotten, in considering the pictures he painted. The magic of Morland's wonderful inspiration must, it is argued, be allowed to explain all that needs explanation, and we, who have inherited a legacy of beautiful works of art, have no right, in considering their charm, to trouble ourselves with the squalid details of their creator's life. Such a position, however, it is almost impossible to take up. Criticism applied to Morland's pictures cannot fail to notice their glaring faults. It may be fully aware

of their wonderful attraction, of their harmonious colouring, of their absolute truth, but some explanation of their monotony is needed, some reasons must be given for their enormous number, for their careless execution, and for their avoidance of all difficulties, and these reasons can only be found in the life of the painter. No critic doubts that Morland was a great master, that his pictures rank amongst the finest of English landscapes, but at the same time every one is struck by their flagrant defects, and by their extraordinary monotony of subject, as also by the striking want of advancement to be seen in his art when viewed in its successive phases. The life, with all its extraordinary adventures, is the true explanation of the art, and it is only by understanding the environment in which Morland lived that we can appreciate the striking peculiarities of his genius. We claim, therefore, that, unpleasant as are many of the details of Morland's life, they cannot be separated from a consideration of his art, if that consideration is to be complete, and by them only can the eccentricities of that art be defended.

As representations of a rough form of life which has almost entirely passed away, his pictures have another value. They are documents which reveal to us the life of the country tavern, the cottage, the stable, and the post-boy. They bring before us the days of the press-gang and the deserter, the stage-coach and the post-waggon. They reveal the inner features of cottage life, and some of the less pleasant scenes of town life, and they bring these before us in very vivid form, painted with fiery truth and a brilliant sense of the picturesque. For all this we owe another debt of gratitude to Morland, and, despite all his carelessness and his culpable haste, we are grateful for the unaffectedly simple pictures he has left behind him, so notable and so important in the range of English landscape art.



Hyatt, photo.]

[British Museum.

J. R. SMITH, ENGRAVER.

*By George Morland.*





## CHAPTER X

### MORLAND'S ENGRAVERS

THE popularity of Morland's works has been the result, to a considerable extent, of the engravings made from his pictures. They were eminently suitable for reproduction either by mezzotint or etching, and both the weak colouring and the careless drawing were lost sight of when the pictures were engraved.

Considerably over a hundred mezzotint engravings were made during Morland's life, and this number was increased after his death. His brother-in-law, William Ward, and Ward's younger brother, James, were amongst the chief of his engravers. William Ward executed the first mezzotint made after a picture by Morland. It was entitled "The Angler's Repast," and was issued in 1780, and reissued nine years afterwards. In 1786 Ward did the picture of "Tom Jones's First Interview with Molly," in 1787 "Domestic Happiness" and "The Coquette at her Toilet," and in 1788 he commenced a long series of works, continued down to 1814.

Both the Wards were pupils of J. R. Smith, and perhaps his best pupils. The elder brother engraved the larger number of mezzotints, the work of James Ward not appearing in the list until 1793, and the engravings for which he was responsible numbering, perhaps, not more than half a dozen altogether, whereas those by William were about seventy in number. In the case of both

brothers the plates were engraved very quickly, and in such a manner as to give the greatest effect with as little effort on the part of the engraver as possible.

William Ward was an Associate Engraver of the Royal Academy, and mezzotint engraver to the King, the Prince Regent, and the Duke of York.

James Ward was a Royal Academician, entering the mystic circle in 1811. The student of mezzotints is always particularly grateful to James Ward, as he kept the working proofs from his various plates, and presented them to the British Museum, where they constitute a most instructive series of illustrations of mezzotint engraving. The Wards lived at No. 6, Newman Street, and there it was that they published most of the engravings.

A considerable number of Morland's pictures were engraved by John Raphael Smith. His first work appears in 1788, when he engraved "Delia in the Country" and "Delia in Town." In 1789 he published his six plates of the "Lætitia" series; in 1791 "African Hospitality," "The Slave Trade," and "A Christmas Gambol." Two very popular pictures, "Feeding the Pigs" and "The Return from Market," were his work in 1793, and "Fighting Dogs" in 1794. He did "The Corn Bin" in 1797, "The Horse Feeder" and "The Milkmaid and Cowherd" in 1798, and five pictures in 1799. Another picture of "Feeding the Pigs" was engraved by him in 1801, and he executed five others in 1803. Morland's own portrait was engraved by Smith in 1806, and five pictures in 1807, while in 1811 he reissued the "Lætitia" series of 1789, and in 1814 the two African pictures originally issued in 1791.

Smith, who was one of the foremost English mezzotint engravers, was well acquainted with Morland, and shared many of his pleasures and adventures. Toward the latter part of his life he fell into the habits of intemperance he

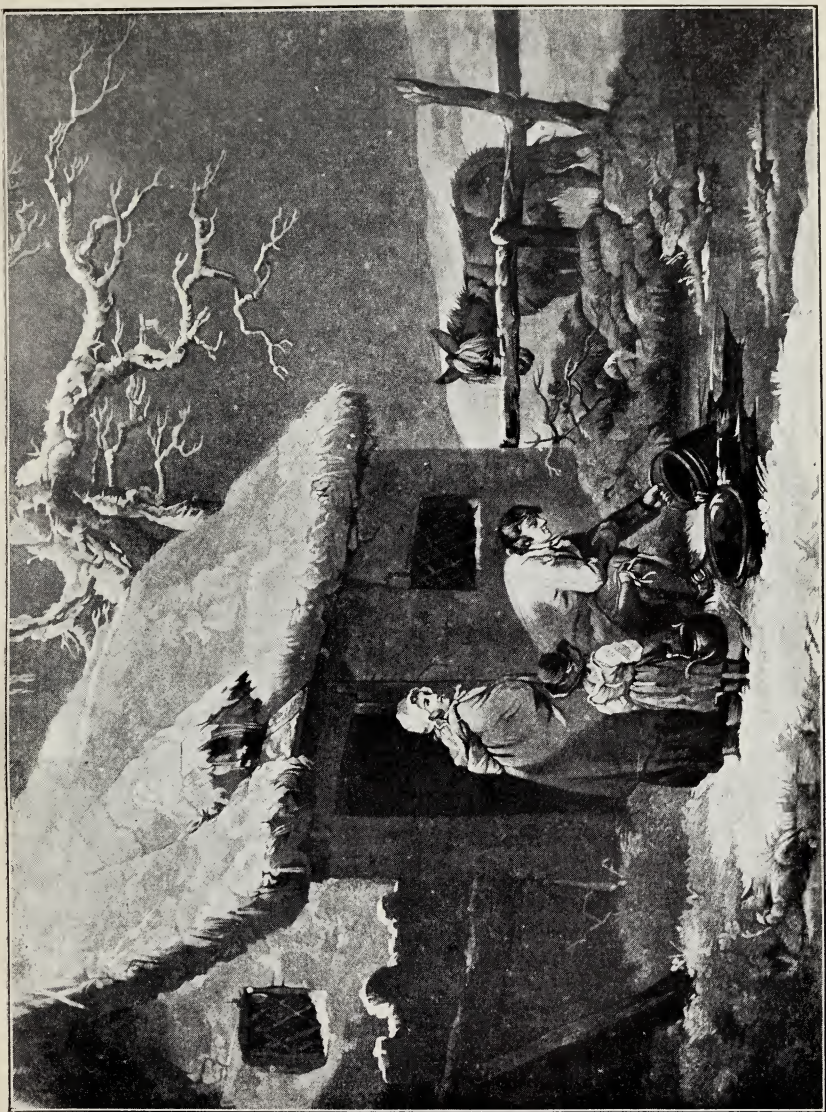


GIRL FEEDING PIGS.

*From the engraving by J. R. Smith.*







BREAKING THE ICE.

*From the engraving by J. R. Smith, 1798.*





GEORGE MORLAND AT HIS WORK.  
*From the engraving by J. R. Smith, 1805.*







RUSTIC EMPLOYMENT.

*From the engraving by J. R. Smith.*



learned from his friend, and was compelled to relinquish the practice of the art in which he was so successful. It is, however, to him that we owe some of the finest of the mezzotints after Morland, and, as he was the master of both James and William Ward, lovers of fine prints owe a still further debt of gratitude to him.

Rather more than a dozen plates after Morland were engraved by Samuel William Reynolds, who issued the wonderful series of three hundred and fifty-seven mezzotints after all the then known paintings by Sir Joshua Reynolds, and will also be ever remembered by reason of the fact that the illustrious David Lucas was his pupil. The earliest work bearing the name of S. W. Reynolds is the "Rustic Ballad," engraved in 1795. This was followed by "The Bear Hunt" and "The Kennel," in 1796; "Playing at Dominoes" and "Playing with a Monkey," in 1797; "A Land Storm," in 1798; "Setters," in 1799; "The Fisherman's Dog," "The Butcher," and "The Millers," in 1800; "The Mail-coach," in 1801; "Fishermen Going Out" and "Paying the Horse-seller," in 1805; and "The Emblematic Palette," in 1806.

In addition to these, there are three plates not dated: "Four Men Towing a Boat Ashore," "The Pointer," and "A Landscape with the Carrier's Cart."

The celebrated "Deserter" series, in four plates, was engraved by George Keating, the Irish engraver, who studied under W. Dickinson, and executed several plates after Reynolds, Romney, and Gainsborough. We meet with his name first of all in 1788, when he engraved "Children Playing at Soldiers." In 1789 he did "A Party Angling"; in 1791, his celebrated "Deserter" series, and in the same year "Nurse and Children in the Fields."

Philip Dawe, to whose son, George Dawe, we are indebted for the most interesting life of Morland, engraved

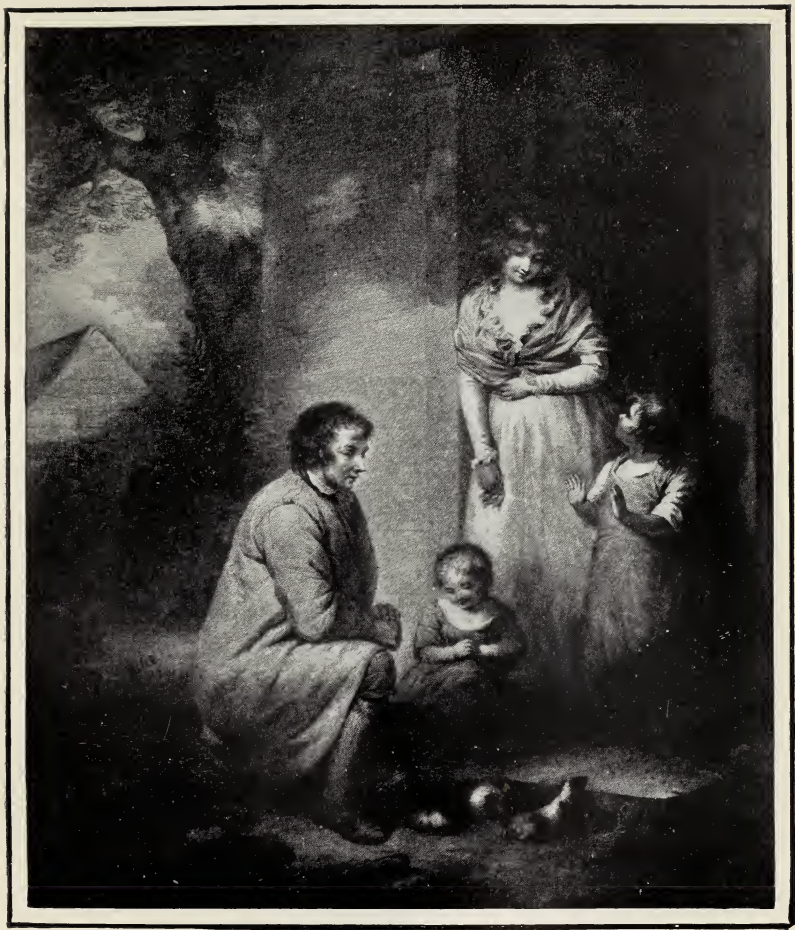
“Love and Constancy Rewarded” in 1785, and two very popular pictures called “Children Fishing” and “Children Gathering Blackberries.” He also engraved “Anxiety” and “Mutual Joy,” a pair of pictures representing a ship at sea and a ship in harbour, in the same year.

Another engraver responsible for some of Morland’s popular pictures was T. Gaugain, a Frenchman, who came to England about 1760, studied under Houston, and died in 1805. His first two works were executed in 1785, and published by himself. They were entitled “How Sweet’s the Love that meets Return” and “The Lass of Livingstone.” In 1789 he engraved two companion plates, both entitled “Louisa,” and one called “Guinea-pigs.” The very popular “Dancing Dogs” was engraved and published by him in 1790, and he engraved a portrait of Morland in 1804, the year of the artist’s death. This was published by J. Stephens.

James Fittler, the line engraver, who was an Associate Engraver of the Royal Academy in 1800, and executed the plates in Forster’s “British Gallery,” Bell’s “British Theatre,” and the portraits in “Dibdin,” engraved five pictures after Morland in 1790. They were entitled “Pedlars,” “Travellers Reposing,” “Sliding,” “The Bell,” and “Virtue in Danger.” In that same year we find the work of Henry Hudson, a man of whose life and career absolutely nothing is known. He engraved “Affluence Reduced,” and a pair called “The Miseries of Idleness” and “The Comforts of Industry.”

Another engraver responsible for pictures in that same year was George Graham, who produced most of the illustrations for Campbell’s “Pleasures of Hope.” He engraved a pair called “The Soldier’s Farewell” and “The Soldier’s Return,” but does not appear to have done any other pictures until 1813, when he executed another pair called “The Angry Boy and Tired Dog” and “The Young Nurse and Quiet Child.”





GUINEA-PIGS.

*From the engraving by T. Gauguin, 1789.*





DANCING DOGS.

*From the engraving by T. Gaugain, 1790.*







ANXIETY ; OR, THE SHIP AT SEA.

*From the engraving by P. Dawe.*





MUTUAL JOY; OR, THE SHIP IN HARBOUR.

*From the engraving by P. Dawe.*





A French line engraver named Suntach executed four animal plates, one in 1790, and the other three in 1791. They are almost the only works by this engraver after English subjects, and practically nothing is known of his career. The four pictures are called "Snipe," "Duck," "Woodcock" and "Hare."

Peltro Tomkins engraved the well-known chalk illustration by Morland in 1792, called "Children Feeding Goats."

Joseph Crozer, the mezzotint engraver (born about 1755, and died before 1799), was responsible for some plates himself, and for the publication of others engraved by Edward Bell. The first plate, engraved by him in 1789, was called "Youth diverting Age." We then meet with his name in 1793 in connexion with "The Happy Cottagers" and "The Gipsy Tent." A second plate of "Youth diverting Age" was produced in 1794, and in the following year he issued "Morning, or the Benevolent Sportsman," and "Evening, or the Sportsman's Return." "A Litter of Foxes," in 1797, was his work; and two plates, published for Bell in 1796, were called "Mutual Confidence, or the Sentimental Friends," and "Delicate Embarrassment, or the Rival Friends." Bell was also responsible, in 1793, for "Cows." In 1800 he did the four hunting-scenes called "Going Out," "Going into Cover," "The Check," and "The Death." In 1801 he produced "Selling Peas" and "Selling Cherries"; in 1804, "The Rustic Hovel" and "The Cottage Sty"; and in 1805, "The Frightened Horse."

An engraver named Thomas Williamson, who is better known for his very minute work, and for such a triumph of skill as the engraving of the Lord's Prayer in the size of a threepenny-piece, was responsible for fourteen pictures after Morland. He engraved in 1803 "The Woodcutters at Dinner"; in 1804, "Lazy Shepherds," "The Young

Dealer," and "First Love"; in 1805, "Morland's Cottager" and "Morland's Woodman," executed in chalk; the five plates called "Travellers Reposing," "Rustic Cares," "Tired Gipsies," "Summer's Evening," and "Winter's Morning." In the next year he produced "Woodcutters" and "Cottagers in Winter"; and in 1817 the well-known picture of "The Land Storm," published by Palser.

John Dean, the pupil of Valentine Green, scraped seven mezzotint plates. His first two were in 1787—"Valentine's Day" and "The Happy Family." In the following year he did a pair called "The Power of Justice" and "The Triumph of Benevolence," and a single picture called "The Widow"; while "The Tomb," in 1789, and "The Happy Family" of 1794, were also his work.

John Young, Keeper of the British Institution, and one of the active promoters of the Artists' Benevolent Fund, put his name to four pictures: "Seduction" and "Credulous Innocence," in 1788; "Travellers," in 1802; and "Villagers," in 1803.

Another man who scraped six mezzotints, and, like Young, became Keeper of the British Institution, was William Barnard; and his "Summer" and "Winter," produced in 1802, were perhaps the best plates he ever executed. His name is also attached to the "Brown Jug," "The Flowing Bowl," "The Country Butcher," and "The Cottage Fireside."

Robert Mitchell Meadows, who worked for Boydell's "Shakespeare Gallery," engraved "Gathering Wood" and "Gathering Fruit," in 1795; also another plate of "Gathering Wood," in 1799, and a second one of "Gathering Fruit," in 1816; and was responsible for a picture called "Pigs," issued in 1806.

One or two other foreign engravers besides Monsieur Suntach executed plates after Morland.



ST. JAMES'S PARK.

*From the engraving by F. D. Soiron.*



GIRL, AND PIGS.

*From the engraving by W. Ward.*







DUCK-SHOOTING.

*From the engraving by T. Simpson.*





WOODCOCK AND PHEASANT SHOOTING.

*From the engraving by T. Simpson.*







THE FARMER'S VISIT TO HIS MARRIED DAUGHTER  
IN TOWN.

*From the stipple print by W. Bond.*



There are two which bear the name of E. J. Dumeé, "The Fair Seducer" and "The Benevolent Lady"; two called "Indulgence" and "Discipline," by Prattent; two entitled "The Squire's Door" and "The Farmer's Door," by Duterreau; and three by Soiron, "St. James's Park" and "The Tea-Garden," issued in 1798, and a reissue of "The Tea-Garden" in 1889.

Another foreign engraver who must not be overlooked is Prestel, who engraved "The Country Girl at Home" and "The Country Girl in London," in 1792.

Amongst the minor men whose names appear in connexion with Morland's prints, we may mention E. Dayes, who engraved "Children Nutting," in 1783, and a fresh plate of it in 1788; John Pettitt, who did "Harley and Old Edwards," in 1787; W. Nutter, who did "The Strangers at Home," in 1788; C. Josi, who was responsible for "The Labourer's Luncheon" and "The Peasant's Repast," in 1797; R. Clamp, who in that same year executed two fishermen subjects; W. Humphrey, who engraved "Temptation," in 1790; E. Scott, who did "Boys Robbing the Orchard" and "The Angry Farmer," in that same year; J. Hogg, responsible for "Changing Quarters" and "The Billeted Soldier," in 1791; and S. Alken, who engraved the well-known picture of "Evening," in 1792; and the companion ones of "The Rabbit Warren" and "Sportsmen Refreshing," in 1801. J. Jenner did two in 1792; G. Shephard produced "The Fleecy Charge," in 1798; R. S. Syer engraved "The Alehouse Door" and "The Alehouse Kitchen," in 1801; and amongst other names may be mentioned those of E. Jones, Mango, W. T. Annis, T. Burke, T. Hodgetts, W. Hilton, Blake, Jakes, Dodd, and Bond.

Of etchings after Morland, perhaps the best-known series was that etched by T. Rowlandson, and produced in aquatint by S. Alken in 1790; the four scenes being

“Pheasant Shooting,” “Partridge Shooting,” “Duck Shooting,” and “Snipe Shooting.”

J. Baldrey did several etchings of studies of animals in 1792, and J. Wright was responsible for a series of half a dozen works in 1794. The same man did the etchings of “Huntsmen and Dogs” and “Foxhunters and Dogs,” in 1795; and a series of a dozen etchings were executed by T. Vivares in 1800. In addition to these there were a great many etchings by J. Baldrey, J. P. Thompson, J. Wright, and T. Vivares, published by Harris and by Orme in 1792-96 and in 1799; and in 1801 by J. P. Thompson; while in other years etchings after Morland were issued by Orme, to which no engravers’ names are attached.

Altogether it will be seen that most of the celebrated engravers of the eighteenth century produced plates after pictures by Morland, some of which, notably the works by Ward, Raphael Smith, Barnard, S. W. Reynolds, and Dean, are amongst the best of English mezzotints.

In 1895, and again in 1904, there were remarkable exhibitions of engravings after Morland at Colnaghi’s Gallery, and a large number of the coloured engravings were shown. Some of the finest of the coloured stipple engravings at the present moment in such great demand are the work of J. R. Smith; but many of the works of Ward, Dean, Bond, Gaugain, Soiron, Graham, Jenner, Burke, Williamson, and Bell, were also issued in colour.





GEORGE MORLAND IN HIS STUDIO, SURROUNDED BY HIS ANIMAL PETS.

*From the print in the "Eccentric Mirror," 1807.*





*Sketches*  
*By G. MORLAND.*  
*Sold by E. Crine, 25, Conduit Street, London,*  
*late of Old Bond Street.*

TITLE FROM THE WRAPPER OF A DRAWING-BOOK BY  
GEORGE MORLAND.







SKETCHES BY G. MORLAND

Dedicated

With Permission to H. W. Bunbury Esq<sup>r</sup>

By his much obliged humble Serv<sup>t</sup>

J<sup>r</sup>. Harris

TITLE-PAGE OF A DRAWING-BOOK BY GEORGE MORLAND.



## CHAPTER XI

### A NOTE ON SIGNATURES

A FEW words on George Morland's signatures may be of interest to those who possess examples of his work or are collecting his pictures. Typical signatures are herewith reproduced, and in every case have been copied from paintings the authenticity of which is beyond dispute. It will be noticed that they differ considerably from each other, both in the manner in which they are written and in the form of the signature and of the letters composing it. It is this curious variety which creates one of the pitfalls for the collector, and yet at the same time constitutes one of his securities, as Morland usually adapted his signature somewhat to its surroundings, varying its shape or form in such a way as to be suitable to the subject. For example, a large curved signature is written on a sack of wheat, and lends itself to the curved surface on which it appears.

The signature on Morland's pictures must be looked for very carefully, as, contrary to the practice of other painters, he did not append it in the left corner of the canvas, but put it in any odd place which seemed to be suitable. The forged signature is, as a rule, in the left corner, the true one very seldom in that position. Sometimes, as in the "Blind White Horse," it appears on the water trough; in "Winter" it is on a beam of the cottage; in the "Wreck," on one of the boxes being washed ashore; in

*G. Morland Pinx*

G. MORLAND  
1797

*G. Morland*

*G. Morland* *G. M<sup>d</sup>*  
1795

*G. Morland Pinx.*



another "Wreck," on part of the vessel itself; in "Bargaining for Fish" it is on a stone; in the "Wreck of the East Indiaman" on a cask; in the "Miller and his Men," as already stated, on a sack of wheat. In other pictures it is to be found on a log of wood, a finger-post, the eave of a cottage, a public-house sign, part of a stile, the load on a donkey's back, the handle of a rush basket, the ribbon round a peasant's cap, a notice in a tap parlour, a loose stone by a doorway, the doorstep, or the stick in the hand of a traveller. All these odd positions, and many others as unusual, were selected by the artist.

The signature is bold and strong, each letter well formed, and written in liquid manner with a very full brush. A forged signature is often thick and lumpy, a real one very seldom; but beyond these few indications the author can be of very little assistance to collectors.

It will not follow that if a signature differs from the typical ones given in this chapter it is a forgery, as with such an eccentric artist, eccentricity of signature must be expected. Neither does it follow that if a picture is not up to the accepted standard of skill it is a forged work; in fact, it is more likely that the reverse is the case, for, as a rule, the forger is too anxious to make his picture pretty and his drawing accurate, and does not fall into the errors which are generally to be found in the work of Morland. Nothing but experience, the result of having seen many works by Morland, will ever enable the collector to distinguish the true work by the artist from the innumerable forgeries of it that exist in the present day.

## CHAPTER XII

### SOME INFORMATION AS TO THE VALUE OF PICTURES BY MORLAND

WHEN Henley wrote an epitaph of Morland he made use of the following words: "Obliging dealers aiding, he coined himself into guineas, and so, like the reckless and passionate unthrift he was, he flung away his genius and his life in handfuls, till nothing else was left him but the silence and the decency of death." In these words the great critic summed up the life of the artist; but when he came to deal with his pictures, said that there was hardly anything so good in English art as a really fine Morland. Even he did not anticipate, however, that collectors would attach so much importance to the works of this artist as to break all records for English pictures by a Little Master, and to push the value of the finest paintings by Morland up to a perfectly extraordinary price.

A couple of years ago the six pictures describing on canvas the story of Lætitia came into the market at Christie's. The last five of the series had been exhibited at Burlington House in 1881, having been acquired from the Jolley Collection in 1853. Subsequently the late Mr. Edmund Macrory, K.C., from whose collection they were sold, obtained the "Domestic Happiness" to complete the set. They were not uniformly excellent, but each picture was in good condition, and they were delightful exercises in soft colour harmonies, and painted with

the charm of elegance and grace. Each canvas measured  $17\frac{1}{2}$  by  $13\frac{1}{2}$  inches, and it was anticipated by many dealers that the series would fetch £2,000. A pair of small works by the same artist, "The Soldier's Departure" and "The Soldier's Return," had fetched 500 guineas in the previous December. In the Huth sale, 1895, 1,050 guineas had been given for "The Visit to the Child at Nurse." In the Haskett-Smith collection the same purchaser had acquired the "Cherry Sellers" for 1,000 guineas. One of the pictures now in the National Gallery sold for only 40 guineas, and the "Visit," at Hertford House, is said to have been acquired by Sir Richard Wallace for 200 guineas. In the Rankin sale, 1898, Messrs. Agnew had given 1,250 guineas for the "Post-boy's Return," which has now passed into the collection of Sir Samuel Montagu. We must not, also, forget to record the sale of "Mutual Confidences" from the Price Collection for 940 guineas. The five pictures of the Lætitia series were sold at the Jolley sale in 1853 for 225 guineas; and on Mr. Woodruff coming forward, and proving that he possessed the "Domestic Happiness," Mr. Macrory gave him £350 for it, and completed the set.

When the group of pictures forming the story of Lætitia was put up, the first bid was 1,000 guineas, and the competition commenced very strongly between Messrs. Agnew, Messrs. Colnaghi, Mr. Seligmann, and Mr. Lepper, and eventually Messrs. Colnaghi purchased the pictures for the sum of 5,600 guineas—an average of 933 guineas apiece. In the Huth sale in the following year other remarkable prices were realised. "The Higglers in the Morning" were sold to Mr. Locket Agnew for 2,000 guineas; "A Country Stable" fetched 1,000 guineas; a wood scene, with a wonderful decorative canopy of trees, was sold to Mr. Leggatt for 600 guineas. Mr. Barratt purchased a woody landscape with a cottager for 580

guineas, and Messrs. Agnew bought the Frozen Pond scene for 250 guineas and the Snowballing subject for 480 guineas, the latter having fetched 100 guineas in the Robert Benson sale thirty years ago. An endeavour was made to sell the "Lucky Sportsman" and the "Unlucky Sportsman" together, but an objection was raised and they were offered separately, Mr. Barratt obtaining the first at 420 guineas and the second at 400 guineas; and, finally, Mr. Agnew gave 130 guineas for a small study of two donkeys and a pig.

Some more high prices were realised in 1907, when at the sale of Saturday, February 23, Morland's "Happy Cottagers" was sold for 2,800 guineas to Mr. Sabin, who had been collecting for many years the best mezzotints after that artist. He began the contest at 200 guineas, but was opposed step by step by Messrs. Colnaghi, whose bidding, however, ceased at 2,000 guineas, when an unknown competitor entered the field; but at length, by his final bidding, Mr. Sabin secured the picture. This price removes from the second place the "Higglers Preparing for Market," already alluded to; and the "Happy Cottagers" now comes next to the "Dancing Dogs" at the Tweedmouth sale, sold to Mr. Charles Davis, which holds the first place, and constitutes the Morland record.

The other Morlands in this same sale included the "Gipsies' Tent"—a rather larger canvas than the "Cottagers," and, like it, engraved by Grozier—which Colnaghis bought for 900 guineas; the "Gipsies," dated 1792, and measuring 28 by 36 inches, which fetched 420 guineas in the Levy sale in 1899 and 730 in the Mievalle sale for the same year, and which now realised 800 guineas; "Paying the Horseler," 27 by 36 inches, 480 guineas; and the "Check," 20 by 26 inches, 240 guineas; the companion picture to the "Check," called "Going Out," realised 95 guineas; a "View near a Sea Port," 25 by



30 inches, signed, and dated 1795, which in 1864 was bought for 48 guineas, sold this time to Mr. Wise for 100 guineas; and the "Interior of a Stable," 19½ by 25½ inches, signed, and dated 1792, was bought by Mr. Leman for 125 guineas. Altogether the prices realised at this latest sale prove the high value the dealers are placing upon choice works by this artist.

It is as well to record these astonishing prices, in order to show that the very finest works by Morland will fetch almost any sum of money, and that there is a very great competition amongst collectors in order to obtain works by this artist of his best period and of absolutely undoubted genuine quality. The ordinary owner of pictures by Morland must not, however, come to the ready conclusion that, because these prices are large ones, any work by the artist is necessarily of great value. That is by no means the case. The pictures already mentioned were picked specimens, as fine as possible, and many that come into the market are by no means satisfactory, and will not, therefore, realise more than a moderate price, ranging from 50 guineas up to 200 guineas.

The demand for the work of Morland has quickened the energies of the forger to a very serious extent. In Morland's own time there were artists at work copying his pictures and doing them very cleverly; but since he has obtained his apotheosis in the auction-room a new race of forgers has come forward, and the collector will need to be more on his guard than ever. As already stated in the chapter on signatures, very little information can be given to enable a collector to decide whether the picture offered to him is genuine or not. He must either consult some well-known expert or purchase his experience himself. The important dealers are almost always ready to acquire a fine picture themselves, or, for a small fee, to give the information whether the painting in question is

genuine or not; but the collector himself, by inspecting the works in the National Gallery, the wonderful series in the possession of Mr. Abbiss Phillips, or the pictures which every year appear at the Old Masters Exhibition, can train himself to acquire knowledge as to the technique and special characteristic of Morland's work, and such knowledge he most certainly will need if he is entering upon the costly and rather hazardous amusement of collecting paintings by George Morland.

## APPENDIX I

### LIST OF PICTURES EXHIBITED BY GEORGE MORLAND

SOCIETY OF ARTISTS.			DATE.	NUMBER.	TITLE.
<i>Master George Morland, 36, Windmill Street, Tottenham Court Road.</i>			1777	254	Sketch in black lead.
			"	255	" " "
			"	256	" " "
			"	257	" " "
			"	258	" " "
<i>Mr. G. Morland, Stephen Street, Rathbone Place.</i>			"	259	" " "
			"	260	A stained drawing.
			1783	193	A hot mist.
			"	194	Forest gale on a rocky shore.
			"	195	Fog in September.
<i>Mr. G. Morland, Paddington.</i>			"	196	Moonlight.
			"	197	A stained drawing.
			"	198	" "
			1790	191	Landscape with gipsies.
			"	192	Landscape with children bird's-nesting.
			"	193	An ass race.
			"	194	A mad bull.
			1790	195	A sow and pigs.
			"	196	Calf and sheep.
			"	197	Landscape and figures.
			"	198	Fording a brook.
			"	199	European shipwreck on coast of Africa ( <i>new engraving by J. R. Smith</i> ).
			"	200	A storm.
			"	201	Encampment of gipsies.
			"	202	The cottage door. ( <i>Above two new engravings by J. Grozer.</i> )
			"	203	A shipwreck.
			"	204	A small snow piece.
<i>Mr. G. Morland, 20, Winchester Row, Paddington.</i>			"	205	A large snow piece.
			"	206	Fording a brook.
			"	207	Returning from market.
			"	208	Gipsies dressing dinner.
			1791	143	Sea-storm and shipwreck.
			"	144	Land-storm (its Companion).
			"	145	Shooting.

FREE SOCIETY OF  
ARTISTS.*Master George Morland,  
ten years old.*

DATE.	NUMBER.	TITLE.
1775	189	A sketch, painted in chalk.
„	190	A sketch, painted in chalk.

*Master George Morland,  
twelve years old.*

1776	171	A conference, stained drawing.
„	172	A conference, stained drawing.
„	173	A corn loft, stained drawing.
„	174	A cow farm, stained drawing.
„	175	A washerwoman, stained drawing.
„	176	A farmhouse in a wood, stained drawing.

*Mr. Morland, Junior.*

1782	17	Land s c a p e : a shower of rain on a heath.
„	21	Landscape in the manner of Vango-yen.
„	33	Boy's head (a drawing).
„	35	Girl's head (manner of Piazzette).
„	47	Thatched cottage.
„	48	Cornfield, with wind-mill.
„	53	Landscape, with a farmhouse.
„	55	Sunset, with cattle and figures.
„	56	Burst of lightning, with wind and rain.

DATE.	NUMBER.	TITLE.
1782	58	Moonlight, with gipsies by a fire.
„	62	A fog in September.
„	63	Land s c a p e, with watermill.
„	68	A windmill.
„	78	Winter piece (a drawing).
„	79	A landscape in black lead.
„	80	Two landscapes in black lead.
„	87	Country peasants dancing in a barn.
„	89	Dancing peasants.
„	93	Chalk cliffs, with a man and horse.
„	95	A paper mill, with gipsies resting.
„	96	A girl attending pigs.
„	97	A stained drawing.
„	102	„ „
„	115	„ „
„	168	Travellers resting on a summer's afternoon.

ROYAL ACADEMY OF  
ARTS.*Master George Morland,  
Woodstock Street.*

1773 357 Sketches.

*Master G. Morland.*1778 373 Two landscapes  
(stained drawings).*George Morland, Junior,  
4, Millbank Row.*1779 202 A drawing with a  
poker.*George Morland, Junior, 14,  
Stephen Street, Tottenham  
Court Road.*1780 463 Landscape (a draw-  
ing).



*G. Morland, 14, Stephen Street,  
Rathbone Place.*

DATE.	NUMBER.	TITLE.
1781	404	Hovel with asses.
1784	26	A fog in September.
"	42	"Vicar of Wakefield," vol. i., chap. 8.
1785	132	Sketch.
"	134	"
"	150	Maria Lavinia and the Chelsea pen- sioner (see "Ad- ventures of a Hack- ney Coach," vol. i.).
"	166	Sketch.
"	167	"
"	178	"
"	179	"
1786	126	The flowery banks of the Shannon.
1787		<i>Morland did not exhibit.</i>

*G. Morland, 9, Warren Place,  
Hampstead Road.*

1788	201	Execrable human traffick, or the affec- tionate slaves.
1789		<i>Morland did not exhibit.</i>
1790		

*G. Morland, 20, Winchester Road,  
Edgware Road.*

1791	58	Inside of a stable.
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*G. Morland, 63, Charlotte Street,  
Rathbone Place.*

1792	23	Benevolent sports- man.
"	63	Goats.
"	145	A farmyard.
"	324	A shipwreck.
"	460	The sportsman's re- turn.
1793		<i>Morland did not exhibit.</i>

*G. Morland, 5, Gerrard Street,  
Soho.*

DATE.	NUMBER.	TITLE.
1794	52	Bargaining for sheep.
"	169	Interior of a stable.
"	186	A farrier's shop.
1795		<i>Morland did not exhibit.</i>
1796		

*G. Morland, 28, Gerrard Street.*

1797	130	Landscape and figures.
"	218	Thirsty millers.
"	690	Landscape and figures.
"	691	Pigs.
"	708	Sea beach.
"	724	Landscape and figures.
"	805	Sand cart.
1798		<i>Morland did not exhibit.</i>

*G. Morland, 28, Red Lion Square.*

1799	178	Landscape and figures.
"	193	Landscape and figures.
"	265	Christmas week.
1800		<i>Morland did not exhibit.</i>
1801		
1802		
1803		

*G. Morland, 19, Rolls Buildings,  
Fetter Lane.*

1804	252	Saving the remains of a wreck.
"	279	The fish market.
"	630	A landscape with hounds in full chase.

## APPENDIX II

### LIST OF PICTURES BY MORLAND EXHIBITED ON LOAN IN PUBLIC EXHIBITIONS

#### WINTER EXHIBITIONS, BURLINGTON HOUSE.

1871.

- 25. PORTRAIT OF A LADY.  $17\frac{1}{2}$  in.  $\times$   $14\frac{1}{2}$  in. Oval. Lent by Rev. John Abiss.
- 26. FEEDING THE PIGS.  $14\frac{1}{2}$  in.  $\times$   $19\frac{1}{2}$  in. Lent by the same.
- 28. FIRST OF SEPTEMBER. 25 in.  $\times$  30 in. Lent by the same.
- 57. A CALL AT THE RED LION. 28 in.  $\times$  36 in. Lent by the same.

1872.

- 4. THE CATASTROPHE.  $19\frac{1}{2}$  in.  $\times$   $35\frac{1}{2}$  in. Lent by Haskett Smith, Esq.
- 43. THE PIGGERY.  $17\frac{1}{2}$  in.  $\times$   $23\frac{1}{2}$  in. Lent by the same.
- 141. THE WRECKERS. 38 in.  $\times$  52 in. Lent by the same.

1873.

- 7. MILKMAID AND COWHERD WITH COWS. 20 in.  $\times$  26 in. Lent by W. A. Tollemache, Esq.
- 36. GROOMING A WHITE HORSE.  $11\frac{1}{2}$  in.  $\times$   $14\frac{3}{4}$  in. Lent by the same person.

- 37. AN INTERIOR. THE PEASANT'S HOME.  $14\frac{3}{4}$  in.  $\times$  12 in. Lent by the same person.

1875.

- 39. THE HORSE FAIR. 28 in.  $\times$   $35\frac{1}{2}$  in. Lent by H. W. F. Bolckow, Esq., M.P.
- 67. LANDSCAPE AND GIPSY ENCAMPMENT. 1790. Signed.  $27\frac{1}{2}$  in.  $\times$   $35\frac{1}{2}$  in. Lent by A. Levy, Esq.
- 69. A WRECK ON THE COAST. 28 in.  $\times$   $35\frac{1}{2}$  in. Lent by General G. H. Mackinnon.
- 95. THE POSTBOY'S RETURN—EVENING. 27 in.  $\times$   $35\frac{1}{2}$  in. Lent by A. Levy, Esq.
- 102. THE OSTLER. Signed, and dated 1792.  $11\frac{1}{2}$  in.  $\times$  15 in. Lent by J. W. Adamson, Esq.
- 216. A GIRL FEEDING PIGS.  $27\frac{1}{2}$  in.  $\times$   $35\frac{1}{2}$  in. Lent by the Baroness Gray.
- 221. TWO SHEEP. 27 in.  $\times$  35 in. Lent by the same.

1876.

- 94. A RUSTIC COTTAGE. 15 in.  $\times$   $13\frac{1}{2}$  in. Lent by Joseph Robinson, Esq.

268. A WOOD SCENE.  $11\frac{1}{2}$  in.  $\times$  15 in. Lent by the same.
276. THE ROADSIDE INN (unfinished).  $38\frac{1}{2}$  in.  $\times$   $54\frac{1}{2}$  in. Lent by Sir W. G. Armstrong.

1878.

77. GIPSIES.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Signed. Lent by J. E. Fordham, Esq.
81. FISHERMEN. 8 in.  $\times$  13 in. Signed and dated 1793. Lent by J. H. Anderdon, Esq.
292. A GIRL SEATED. 9 in.  $\times$  8 in. Lent by the same person.

1879.

2. THE FISH-GIRL. 24 in.  $\times$   $29\frac{1}{2}$  in. Signed and dated 1792. Lent by Haskett Smith, Esq.
6. THE CHERRY-SELLER. 27 in.  $\times$  36 in. Signed. Lent by the same person.
21. LANDSCAPE AND FIGURES.  $19\frac{1}{2}$  in.  $\times$   $25\frac{1}{2}$  in. Signed. Lent by the same person.
242. THE CARRIER'S WAGGON.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Signed. Lent by the Rev. E. Hale.

1880.

1. A LADY WITH A LETTER.  $10\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in. Oval. Lent by Samuel Denton, Esq.
2. COAST SCENE WITH FIGURES.  $11\frac{1}{2}$  in.  $\times$   $14\frac{1}{2}$  in. Signed and dated 1795. Lent by T. Goddard Williams, Esq.
5. THE PLEDGE OF LOVE.  $10\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in. Lent by Samuel Denton, Esq.
- 18 HORSES ENTERING A STABLE. 18 in.  $\times$  23 in.

Signed. Lent by Antony Gibbs, Esq.

42. TREPANNING A RECRUIT. 200 in.  $\times$  160 in. Lent by Samuel Denton, Esq.

1881.

10. LANDSCAPE.  $17\frac{1}{2}$  in.  $\times$  23 in. Signed, and dated 1790. Lent by Henry C. Ames, Esq.

15. } The five pictures of "Læticia," each 17 in.  $\times$   $13\frac{1}{2}$  in.  
16. }  
17. } Lent by Adam Macrory, Esq.  
18. }  
19. }

24. TRAVELLERS AT AN INN. 18 in.  $\times$  24 in. Signed, and dated 1792. Lent by Stanley Boulter, Esq.

1882.

5. A LANDSCAPE. Signed.  $11\frac{1}{2}$  in.  $\times$   $14\frac{1}{2}$  in. Lent by Archdeacon Burney.
25. THE FRUIT SELLER.  $17\frac{1}{2}$  in.  $\times$   $13\frac{1}{2}$  in. Lent by Wm. Lee, Esq.
26. GIPSIES. Signed, and dated 1791. Lent by W. Gilbey, Esq.
267. HUNTING SCENE. 54 in.  $\times$  73 in. Lent by J. Page-Darby, Esq.
270. WRECKERS. Signed. 58 in.  $\times$  80 in. Lent by W. Gilbey, Esq.
273. A THUNDERSTORM. 27 in.  $\times$  36 in. Lent by E. Cock, Esq.

1883.

227. A GIPSY ENCAMPMENT. 33 in.  $\times$  43 in. Signed, and dated 1789. Lent by the Earl of Normanton.
271. THE SURPRISE. 10 in.  $\times$   $11\frac{1}{2}$  in. Lent by A. T. Hollingsworth, Esq.
284. THE TURNPIKE GATE. 24

n.  $\times 29\frac{1}{2}$  in. Signed,  
and dated 1793. Lent  
by John Fleming, Esq.

1884.

- o. GIRL WITH CALVES. 14 in.  
 $\times 17$  in. Lent by Rev.  
F. P. Phillips.
- 39. FARMYARD. 28 in.  $\times 35$  in.  
Lent by the same.
- 48. A FARMYARD. 58 in.  $\times 90$   
in. Signed, and dated  
1794. Lent by Rev. H.  
West.

1885.

- 7. IDLENESS.  $11\frac{1}{2}$  in.  $\times 9\frac{1}{2}$  in.  
Oval. Lent by Charles  
Tennant, Esq.
- 14. DILIGENCE. Companion  
picture to "Idleness."  
Lent by the same person.
- 30. DANCING DOGS. 29 in.  $\times$   
24 in. Lent by Frederick  
Davis, Esq.
- 31. TWO PIGS. 7 in.  $\times 9\frac{1}{2}$  in.  
Signed. Lent by R. G.  
Millns, Esq.
- 36. LANDSCAPE AND FIGURES.  
7 in.  $\times 9\frac{1}{2}$  in. Signed.  
Lent by the same person.

1886.

- 23. THE TEA-GARDEN. 16 in.  
 $\times 19$  in. Oval. Lent by  
Frederick Fish, Esq.

1887.

- 32. LANDSCAPE AND FIGURES.  
38 in.  $\times 48$  in. Lent by  
C. T. D. Crews, Esq.  
N.B.—This picture was  
painted by J. Ibbetson  
on April 29th, 1793, and  
his signature is upon it,  
but the figures in it were  
put in by Morland.
- 42. SEASHORE. 39 in.  $\times 55$  in.  
Lent by C. F. Fellows,  
Esq.

1888.

- 2. OLD COACHING DAYS.  $33\frac{1}{2}$   
in.  $\times 45\frac{1}{2}$  in. Lent by  
H. B. Arnaud, Esq.
- 14. LANDSCAPE WITH PIGS.  
10 in.  $\times 11\frac{1}{2}$  in. Lent  
by Martin H. Colnaghi,  
Esq.
- 16. SOLDIERS ON THE MARCH.  
29 in.  $\times 38$  in. Lent by  
Colonel R. H. Rosser.
- 25. MOUNTAIN SCENE, NORTH  
WALES.  $9\frac{1}{2}$  in.  $\times 11\frac{1}{2}$  in.  
Lent by Major Corbett-  
Winder.
- 29. SNOW SCENE.  $9\frac{1}{2}$  in.  $\times 12$   
in. Lent by the same  
person.

1889.

- 137. INTERIOR OF A STABLE.  
 $24\frac{1}{2}$  in.  $\times 29\frac{1}{2}$  in. Signed,  
and dated 1791. Lent  
by H. J. Tollemache,  
Esq.
- 148. THE FARMHOUSE DOOR.  
 $26\frac{1}{2}$  in.  $\times 29\frac{1}{2}$  in. Signed,  
and dated 1792. Lent  
by the same person.

1890.

- 11. A FARMYARD.  $27\frac{1}{2}$  in.  $\times 35$   
in. Signed, and dated  
1791. Lent by the Rev.  
B. Gibbons.
- 27. THE PIGSTY.  $19\frac{1}{2}$  in.  $\times$   
 $25\frac{1}{2}$  in. Signed. Lent  
by Stephenson Clarke,  
Esq.
- 59. THE MASK.  $11\frac{3}{4}$  in.  $\times 9\frac{1}{2}$   
in. Lent by James Or-  
rock, Esq.

1891.

- 25. LANDSCAPE. 19 in.  $\times 25$  in.  
Lent by Martin Col-  
naghi, Esq.

1892.

- 13. THE STRAWYARD. 39 in.  
 $\times 55$  in. Signed, and



dated 1792. Lent by the  
Rev. Sir Talbot Baker,  
Bart.

16. LANDSCAPE.  $9\frac{3}{4}$  in.  $\times$   $9\frac{1}{2}$   
in. Lent by C. C.  
Barton, Esq.
26. LANDSCAPE WITH FIGURES.  
 $13$  in.  $\times$   $16\frac{3}{4}$  in. Lent by  
the same person.
31. SEASHORE.  $39\frac{1}{2}$  in.  $\times$   $55\frac{1}{2}$   
in. Lent by the Rev.  
Sir Talbot Baker, Bart.
104. SMUGGLERS.  $39$  in.  $\times$   $53\frac{1}{2}$   
in. Lent by the same  
person.
136. A STABLE.  $40$  in.  $\times$   $53\frac{1}{2}$  in.  
Lent by the same person.

1893.

9. THE FARMYARD.  $58$  in.  $\times$   
 $80$  in. Lent by Martin  
Colnaghi, Esq.

1894.

41. FARMYARD WITH PIGS.  
 $30$  in.  $\times$   $24\frac{1}{2}$  in. Signed.  
Lent by Samuel Mon-  
tagu, Esq.

1895.

35. THE FARMYARD.  $27\frac{1}{2}$  in.  
 $\times$   $36$  in. Signed, and  
dated 1791. Lent by  
Martin Colnaghi, Esq.

1896.

41. A FISHING PARTY.  $24$  in.  
 $\times$   $29$  in. Lent by Sir  
Charles C. Smith.

45. A LUNCHEON PARTY.  $24$   
in.  $\times$   $29$  in. Lent by the  
same person.

1903.

17. THE FARMYARD.  $27\frac{1}{2}$  in.  
 $\times$   $35\frac{1}{4}$  in. Signed. Lent  
by T. J. Barratt, Esq.

1906.

8. THE TEA-GARDEN.  $16$  in.  
 $\times$   $19$  in. Oval. Lent  
by Sir W. Cuthbert  
Quilter, Bart.

26. CHILDREN PLAYING AT  
SOLDIERS.  $28$  in.  $\times$   $25\frac{1}{2}$   
in. Lent by Sir C. Ten-  
nant, Bart.

30. NUT-GATHERERS.  $24\frac{1}{2}$  in.  
 $\times$   $29\frac{1}{2}$  in. Lent by Lieu-  
tenant-Colonel Fairfax  
Rhodes.

1907.

140. THE POSTBOY'S RETURN.  
 $27$  in.  $\times$   $35\frac{1}{2}$  in. Lent by  
Sir S. Montagu, Bart.

### GUILDHALL EXHIBI- TIONS.

1895.

80. AN APPROACHING STORM.  
 $36$  in.  $\times$   $56$  in. Lent by  
Lord Hillingdon.

1899.

182. THE STABLE YARD.  $28$  in.  
 $\times$   $36$  in. Signed, and  
dated 1791. Lent by G.  
Harland-Peck, Esq.

186. CHILDREN FISHING.  $12$  in.  
 $\times$   $10\frac{1}{2}$  in. Lent by the  
same person.

190. FEEDING-TIME.  $13$  in.  $\times$   
 $18$  in. Lent by James  
Orrock, Esq.

1902.

63. LANDSCAPE: SNOW SCENE.  
 $12$  in.  $\times$   $10$  in. Lent by  
Martin Colnaghi, Esq.

69. A HILLY LANDSCAPE.  $10$   
in.  $\times$   $12$  in. Lent by  
C. D. T. Crews, Esq.

76. LANDSCAPE WITH GIPSIES.  
 $10$  in.  $\times$   $12$  in. Formerly  
in the collection of Dr.  
Franks. Lent by Mrs.  
Martin Colnaghi.

### GUELPH EXHIBITION.

1891.

284. PORTRAIT OF MORLAND BY  
HIMSELF, with a bottle

and glass by his side.  
29 in.  $\times$  24 in. Lent by  
W. P. Boxall, Esq.

### NEW GALLERY EXHIBITION.

1899.

197. A LANDSCAPE.  $27\frac{1}{4}$  in.  $\times$   
 $35\frac{1}{2}$  in. Lent by Lionel  
Phillips, Esq.

### GROSVENOR GALLERY.

1888.

5. FIRST OF SEPTEMBER—  
EVENING. 28 in.  $\times$   $35\frac{1}{2}$   
in. Lent by W. Fuller-  
Maitland, Esq.
10. STABLE. 28 in.  $\times$  35 in.  
Lent by R. Rankin, Esq.
39. THE STABLE.  $11\frac{1}{2}$  in.  $\times$   
 $14\frac{1}{2}$  in. Lent by B.  
Dobree, Esq.
43. THE INN PARLOUR.  $11\frac{1}{2}$   
in.  $\times$   $14\frac{1}{2}$  in. Lent by  
the same person.
44. THE KEEPER'S HOME.  $14\frac{1}{2}$   
in.  $\times$  12 in. Lent by  
James Orrock, Esq.
48. OLD WATER-MILL, WITH  
FIGURES. 27 in.  $\times$   $35\frac{1}{2}$   
in. Lent by R. Gibbs,  
Esq.
52. THE CORN-BIN. 25 in.  $\times$   
30 in. Lent by B.  
Dobree, Esq.
58. SHEEP IN A BARN.  $27\frac{1}{2}$  in.  
 $\times$   $35\frac{1}{2}$  in. Lent by the  
same person.
67. IDLENESS. { Both lent by  
73. INDUSTRY. { Sir Charles  
Tennant.
81. LANDSCAPE WITH SOLDIERS  
ON A BRIDGE.  $11\frac{1}{2}$  in.  
 $\times$   $13\frac{1}{2}$  in. Lent by R.  
Gibbs, Esq.
99. THE WHITE HORSE.  $20\frac{1}{2}$   
in.  $\times$  27 in. Lent by L.  
Huth, Esq.
176. THE INTERIOR OF A  
STABLE.  $24\frac{1}{2}$  in.  $\times$  30 in.

Lent by W. Garnett,  
Esq.

181. THE PIGSTYE.  $23\frac{1}{2}$  in.  $\times$   
29 in. Lent by Mrs.  
Ford.
191. THE ARTIST IN HIS STUDIO.  
 $24\frac{1}{2}$  in.  $\times$   $29\frac{1}{2}$  in. Lent  
by W. H. Matthews,  
Esq.
207. THE SOLDIER'S RETURN.  
7 in.  $\times$  10 in. Lent by  
W. W. Lewis, Esq.
212. GIPSIES.  $6\frac{1}{2}$  in.  $\times$  9 in.  
Lent by the same person.
219. A LANDSCAPE.  $5\frac{1}{2}$  in.  $\times$  8  
in. Lent by the same  
person.
227. WINTER.  $4\frac{1}{2}$  in.  $\times$  7 in.  
Lent by the same person.
238. PIGS.  $19\frac{1}{2}$  in.  $\times$   $25\frac{1}{2}$  in.  
Lent by B. Dobree, Esq.
240. RETURNING FROM WORK.  
9 in.  $\times$   $11\frac{1}{2}$  in. Lent by  
A. Andrews, Esq.
242. OLD CLOTHES.  $11\frac{1}{2}$  in.  $\times$   
 $14\frac{1}{2}$  in. Lent by John  
Cleland, Esq.
248. THE FIND. { Each  $10\frac{1}{2}$  in.  
249. IN FULL CRY. {  $\times$  15 in.  
Lent by  
Sir Charles  
Tennant.
265. A WOODLAND COTTAGE.  
 $17\frac{1}{2}$  in.  $\times$   $23\frac{1}{2}$  in. Lent  
by John Cleland, Esq.
300. LANDSCAPE AND FIGURES.  
12 in.  $\times$  15 in. Lent by  
Richard Gibbs, Esq.
341. THE BONNY { Each 17 in.  
FISHWIFE. {  $\times$  21 in.  
Lent by  
Thomas  
342. SELLING FISH. { Hardcastle,  
Esq.

### GROSVENOR GALLERY.

1889.

- THE KITE ENTANGLED.  $20\frac{1}{2}$  in.  
 $\times$   $26\frac{1}{2}$  in. Lent by Mrs.  
Thwaites.

PARTRIDGE SHOOTING. Two pictures, each  $10\frac{1}{2}$  in.  $\times$  15 in. Lent by Colonel Hollway.

BELINDA, OR THE BILLET-DOUX.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Lent by A. T. Hollingsworth, Esq.

THE MINIATURE.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Lent by the same person.

CAROLINE OF LICHTFELD.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Lent by the same person.

THE POACHERS.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Signed. Lent by J. P. Crush, Esq.

YOUTH DIVERTING AGE.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Lent by W. Simpson, Esq.

THE CARRIER'S STABLE.  $19\frac{1}{2}$  in.  $\times$   $25\frac{1}{2}$  in. Signed, and dated 1791. *Engraved by W. Ward.* Lent by A. T. Hollingsworth, Esq.

COTTAGERS. Including portraits of Morland and his wife.  $19\frac{1}{2}$  in.  $\times$   $25\frac{1}{2}$  in. *Engraved by W. Ward.* Lender's name not stated.

NURSE AND CHILDREN IN THE FIELDS.  $20\frac{1}{2}$  in.  $\times$  26 in. Lent by Mrs. Thwaites.

THE ARTIST'S PORTRAIT.  $19\frac{1}{2}$  in.  $\times$   $23\frac{1}{2}$  in. Lent by J. W. Knight, Esq.

## APPENDIX III

### PROPRIETORS OF PAINTINGS BY GEORGE MORLAND

ABRAHAM, WALTER J., 112, King Street, St. James's Square, London.

SHEPHERDS REPOSING (octagonal). *Engraved by W. Bond*, 1803. 12 in.  $\times$  15½ in. Signed. (From the late C. F. Huth's Collection.)

AGNEW, W., Lockett Gardens.

THE PIGGERY. 18 in.  $\times$  24 in. Signed.

ANDERSON, ROBT. W., 93, Mulgrave Street, Liverpool.

THE INTRUDER : three dogs meet on a country road. 15 in.  $\times$  18 in. Unsigned. (Said to have been painted at a village ale-house by Morland.)

ANDREWS, S., AND SONS, Art Gallery, Glyn-y-Weddw Hall, Llanbedrog, Pwllheli, North Wales.

1. WINTER SCENE : skating. 9 in.  $\times$  12 in.

2. INTERIOR OF A STABLE : white horse in stable, two goats, two dogs, and boy leaning at open door. 21 in.  $\times$  26 in.

3. FEEDING THE PIGS. 19 in.  $\times$  22 in.

ARMITAGE, BENJAMIN, Sorrel Bank, Pendleton, Manchester.

THE WOODCUTTER (upright canvas). *Engraved by W. Ward*, 1792. 20 in.  $\times$  36 in. Signed. (Cf. Oldham and Peck.)

ARNOLD, HOWARD PAYSON, 156, Beacon Street, Boston, Mass., U.S.A.

Half-length portrait of Morland's landlady, Mrs. Dunscombe, who was reported to have confined him in an attic room until he had painted off his score for liquor. (Panel.) 5½ in.  $\times$  7¼ in. Unsigned and undated. Has never been engraved.

ASHTON, MRS., Widow of Charles Ellis Ashton, Woolton Hall, Lancashire.

THE SPORTSMAN'S RETURN. *Engraved by W. Ward*, 1792. 25 in.  $\times$  30 in. Signed. 1792.

ASIATIC SOCIETY, Calcutta.

THE FARMER'S STABLE : A man leaning against a horse eating at a stall, beneath which are two dogs. An amorous couple to right among straw. 30 in.  $\times$  40 in. Signed. (Cf. Huth, Louis, No 3.)

BAKER, MISS, Endcliffe Edge, Sheffield.

FARMER'S BOY with Cart-horses, Pigs, etc. 30 in.  $\times$  36 in. Signed. Undated.

BAKER, REV. SIR RANDOLF L., Bart., Ranston, Blandford.

1. A STABLE. 39½ in.  $\times$  54½ in. Signed. 1792.



2. FARMYARD.  $39\frac{1}{2}$  in.  $\times$   $54\frac{1}{2}$  in. Signed. 1793.

3. SMUGGLERS.  $39\frac{1}{2}$  in.  $\times$   $55\frac{1}{2}$  in. Signed. 1792.

4. WRECKERS.  $39\frac{1}{2}$  in.  $\times$   $55\frac{1}{2}$  in. Signed. 1793.

All exhibited at Old Masters, 1892, and at the Victoria and Albert Museum, 1904. No. 2 is considered one of Morland's best.

BAMFORD, H. B., Hawthornden Manor, Uttoxeter.

TWO SHEEP, one standing, the other lying down.  $27\frac{1}{2}$  in.  $\times$  35 in. Signed. Undated. Bought at Lord Parker's Sale in 1895.

BARRATT, THOMAS J., Bellmoor, Hampstead Heath, London.

1. BELINDA. *Engraved by Burrows*, 1794.

2. THE PLEDGE OF LOVE. *Engraved by W. Ward*, 1788.

3. CAROLINE OF LICHTFELD. *Engraved by F. R. Smith*.

4. THE FARMYARD (horizontal). Farm outhouse under a spreading tree. On left, beside a wheelbarrow, donkey suckling foal. Pigs. A farm man converses with woman leaning over gate. A dog at his feet. 28 in.  $\times$  35 in. Signed. Undated.

5. CONSTANCY (upright). Girl in large hat and feathers leaning on rock by seashore, weeping and looking out to sea. *Engraved by W. Ward*, 1788. 10 in.  $\times$   $11\frac{1}{2}$  in. Unsigned. Undated.

A portrait of Mrs. Ward. Companion picture to "Variety."

6. SETTERS (horizontal). One black-marked standing; one red-marked couching.  $9\frac{3}{4}$  in.  $\times$   $11\frac{1}{2}$  in. Unsigned. Undated.

BARROW, ALFRED, Ulverscroft, Barrow-in-Furness.

STABLE AMUSEMENT. *Engraved by W. Ward*, 1801. Unsigned. Undated. 17 in.  $\times$  22 in.

BARTON, CHAS., Hartford Villa, 2, Evelyn Terrace, Queen's Park, Brighton.

1. SELLING FISH. 20 in.  $\times$  34 in. Initialed. 1786. (Cf. Egerton and MacDougall.)

2. MOUNTAIN SHEEP. Sketch on paper. Male and female sheep with two lambs, amid rocky scenery. 12 in.  $\times$   $15\frac{1}{2}$  in. Signed. 1793.

BARTON, C. A., 44, Fitzjohn's Avenue, Hampstead, London.

Mr. C. A. Barton's Collection was sold at Christie's on 3rd May, 1902, and fetched the prices named below.

1. THE SHEPHERD'S MEAL. *Engraved by F. R. Smith*, 1803. 24 in.  $\times$  30 in. Signed. 1793. 920 guineas (Falcke). (Cf. Ussher.)

2. THE CARRIER'S STABLE. *Engraved by W. Ward*, 1792. 19 in.  $\times$  25 in. Signed. 1790. 1,100 guineas (Falcke).

3. THE BULL INN. 19 in.  $\times$  25 in. Initialed. 820 guineas (Falcke).

4. A HUNTING SCENE. 19 in.  $\times$  12 in. Initialed.

BEARDSLEY, AMOS, Surgeon, Grange-over-Sands, Lancashire.

TWO SHEEP UNDER A TREE (oak panel).  $9\frac{1}{2}$  in.  $\times$  13 in.

BEAUSIRE, JOSEPH GEORGE.

THE STABLE DOOR.

BELL, T. J., The Old Hall, Cleadon, via Sunderland.

TWO SHEPHERDS, seated under an oak, one cutting a twig. A dog lying down, while another puts its paws on a shepherd's knee. Sheep and a farmhouse in background. Painted on wood. 16 in.  $\times$  18 in. Signed. Dated 1790 or 1796. (The physiognomies of the peasants are not such as Morland usually depicts. The picture corresponds in details

to No. 42 of Canon Phillips's Collection.—R. R.)

BIRCH, CLAUDE C., Granville House, Granville Place, Portman Square, London, W.

THE WOODLAND COTTAGE. Same as Mr. Cleveland's (p. 97). 19½ in. × 22 in. Signed. 1779.

BIRKETT, JAMES, 37, Heaton Park Road, Newcastle-on-Tyne.

BLACK AND WHITE PIGS FEEDING. 7½ in. × 9 in.

BIRMINGHAM, CITY OF, MUSEUM AND ART GALLERY.

PIGS (on canvas). 28 in. × 37¾ in. Signed. Undated. Exhibited by Morland at R.A. Exhibition of 1797. *Presented by Mrs. Luckock.*

BLACK, JAMES TAIT, 33, Palace Court, London.

PEASANT AND PIGS. *Engraved by J. R. Smith*, 1803. 19 in. × 24 in. Unsigned. Undated. (Cf. Richardson, etc.)

BLACKBURN, G. A., Northgate, Halifax.

WINTER SCENE: Oak-tree; farmer; young man with hay under his arm, going towards three sheep. 17 in. × 26 in. Signed.

BLATHWAYT, MRS. E., Huntspill Rectory, Bridgwater.

1. THE RUTLAND FENCIBLES. Interior of a stable. To right, a man in red jacket, tight breeches, and pigtail, sits, mug in hand. Another leans against a stall. A stableman forks up straw, and a fourth man leans against a cornbin. 28 in. × 38 in. Signed (on cornbin). 1795.

This painting was purchased by Mrs. Blathwayt's husband's father off Morland's easel. Her husband was the Rev. C. W. Blathwayt.

2. Morland's Last Sketch

(that of a bank and a tree). Pencil.

Morland's mother gave this sketch to the grandfather of Rev. Mr. Blathwayt, Rector of Huntspill, Bridgwater, who purchased from Morland "The Rutland Fencibles."

BLATHWAYT, REV. R., 7, De Vere Gardens, Dover.

ST. JAMES'S PARK (sketch in oils on paper). *Engraved by F. D. Soiron*, 1790.

BOUSSOD, VALADON AND CO., 5, Regent Street, London.

1. WOMEN DRAWING WATER FROM A POND.

2. THREE MEN CHATTING, seated on large stones. (Panels, a pair.) 7½ in. × 10 in. Signed. 1795.

BOYES, EDWARD, 26, Delauney Road, Crumpsall, Manchester.

### *Oil-Paintings.*

1. THE SHEPHERDS. (Very fine.) *Engraved by W. Ward*, 1806. 19 in. × 25½ in. Signed. Undated.

2. THE THATCHER. (Faded.) *Engraved by W. Ward*, 1806. 18 in. × 24 in. Signed. 1795.

3. RETURN FROM MARKET. (In good condition.) A woman on left with mob-cap and red cloak, kettle in left hand, jug in right. A man (lifting latch of door) in light brown long coat carries a small tree over his right shoulder. Boy with dark ruby coat. Both man and boy wear broad-brimmed hats. Dog near cottage door. On right a thatched roof and old oak. Snow-clad winter scene behind. 18 in. × 22 in. Signed. 1793.

### *Water-Colours.*

4. DRAWING OF GROUP. Child on donkey. Man, woman,

and child lighting fire under pot on crossed sticks.  $5\frac{1}{2}$  in.  $\times$  8 in. Initialed.

Sold at Christie's in 1868 for £13, from Hanbury Collection, of Stamford.

5. DRAWING OF GIPSIES. A man leads a pack-horse.  $10\frac{1}{2}$  in.  $\times$  13 in. Signed.

6. DRAWING OF SCENE IN WOOD. (Fine.) A group of haymakers resting. Thatched cottage and water.  $10\frac{3}{4}$  in.  $\times$  14 in. Signed.

7. RUSTIC SCENE WITH WOMAN AND CHILDREN. Damaged.

*Sketch in Oil (on panel).*

8. MAN, with broad-brimmed hat and red coat, looking at pigsty.  $6\frac{1}{2}$  in.  $\times$  12 in. Initialed. BRIDPORT, VISCOUNT.

A STORM. Sold at Christie's, 13 July, 1895, for 600 guineas. BROWN, MRS., 24, Murton Street, Sunderland.

LANDSCAPE, with horse and cart and figures in foreground. 23 in.  $\times$  30 in.

BUNBURY, HAMILTON J., Slinndon, Arundel.

1. WHITE HORSE AND CART. 26 in.  $\times$   $30\frac{1}{2}$  in. Signed. 1795.

2. GAMEKEEPERS IN A PUBLIC-HOUSE WITH DOGS. 24 in.  $\times$   $30\frac{1}{2}$  in. Unsigned. Undated.

3. A GIRL WITH TWO PIGS, which drink at a trough. 14 in.  $\times$  17 in. Unsigned. Undated.

4. A GIRL FEEDING CALVES. 14 in.  $\times$  17 in. Unsigned. Undated.

3 and 4. *Engraved by W. Ward*, 1802, entitled "Girl and Pigs" and "Girl and Calves."

5. SPORTSMAN WITH DOGS, with cottage and landscape. 16 in.  $\times$  23 in. Unsigned. Undated.

All the above painted on canvas.

CALCUTTA. (*See ASIATIC SOCIETY.*)

CARLETON COWPER, MRS., Carleton Hall, Penrith.

1. A SPORTSMAN. (On canvas.) 12 in.  $\times$  15 in. Unsigned. Undated.

Man in a red coat holding gun. Brown pony behind him. Two spaniels; dead game in front; large tree on left. Woodland scenery.

2. COTTAGE AND FIGURES. (On canvas.) 28 in.  $\times$  36 in. Signed on door lintel, "G. Morland, 1790."

Two men standing talking to woman in front of an inn. Sign of Bull's Head. Two men standing at door, one with pipe. A dog in foreground. Overhanging trees.

3. HORSES AND FIGURES. (On canvas.) 28 in.  $\times$  36 in. Signed "G. Morland" on front of cart. Undated.

Brown horse in cart, white horse in chains as leader. Some men sitting, one cutting a loaf of bread; another pouring beer out of a barrel into a tin. Two dogs, white and brown. Quarry or gravel-pit with trees.

4. HORSES DRINKING. (On canvas.) 18 in.  $\times$  24 in. Unsigned. Undated.

Man in red coat on white horse, no saddle, rope halter, drinking. On left a brown horse, also drinking. Brown and white dog standing in stream. Moorland with crags.

5. GYPSIES. (On canvas.)  $10\frac{1}{2}$  in.  $\times$  13 in. Unsigned. Undated.

Man and a woman in red cloak, standing in front of fire. On right donkey with panniers. Woodland scenery.

6. LANDSCAPE AND FIGURES. (On canvas.) 8 in.  $\times$  12 in. Unsigned. Undated.

Thatched cottage in foreground. Man, woman, and child, all standing. Dog; cottages and church in distance.

7. GYPSIES. (On panel.) 8 in.  $\times$  11½ in. Unsigned. Undated.

Two thatched cottages. Man on white horse. Man in red coat with dog. Woodland scenery with stream in foreground.

8. PENCIL DRAWING, tinted. (On paper.) 14½ in.  $\times$  17½ in. Signed, "G. Morland," del. 1794.

Cottage with porch, thatched roof, and lattice window, and gable end; overhanging tree. Man standing holding pony; woman pouring liquor out of jug into glass. Dog on left.

CHANCELLOR, EDWARD, Muries-ton, Midcalder, N.B.

1. GIPSY ENCAMPMENT. (On Oak.) A number of figures, including an old woman washing clothes. Linen hangs on a tree to dry. 5½ in.  $\times$  6½ in. Initialed. 1798.

2. COTTAGE. Female figure in red cloak, with boy. Two horses, one feeding. (On canvas.) 11 in.  $\times$  13¾ in. Signed. Dated, but illegible.

CLEGG, SAMUEL, Rye Hill Close, New Sawley, Derby.

A PIGSTY (oblong panel). 17 in.  $\times$  21 in. Signed. 1792.

CLYMA, W. J., St. Nicholas Street, Truro.

PIGS FEEDING. Man and girl and farmhouse. 19¾ in.  $\times$  23½ in. Unsigned.

COATS, SIR THOMAS GLEN, Bart., Ferguslie Park, Paisley.

TWO PORTRAITS OF CHILDREN. *Engraved by Appleton*, 1896. 14 in.  $\times$  16 in. Unsigned. Undated.

COLLINS, ERNEST, The Gables,

Wedderburn Road, Hampstead, London, N.W.

1. THE GLEANERS, 9 in.  $\times$  11 in.

2. VAGRANT IN A WOOD.

3. PEASANT AND PIGS. *Engraved by F. R. Smith*, 1803. (Cf. Heatherley, Mather, McClintoch, and Richardson.)

COLLINS WOOD. *See* WOOD.

COLNAGHI, MARTIN H., Pall Mall East, London.

FARMYARD. 27½ in.  $\times$  36 in. Signed. 1791. (Exhibited Winter Exhibition, 1895.)

LANDSCAPE (snow scene). Canvas. 10 in.  $\times$  12 in. (Exhibited at Guildhall, 1902.)

COLNAGHI, MRS. MARTIN H.

LANDSCAPE WITH GIPSIES (panel). 10 in.  $\times$  12 in. (Exhibited at Guildhall, 1902.)

COLE, W. G., Stoughton, Guildford.

OLD ROADSIDE INN, with figures. Horses at trough, pigs, dogs, etc., and a large tree. 16 in.  $\times$  20 in. Signed. Undated.

CORCORAN GALLERY, The Washington, U.S.A.

THE FARM-HOUSE. 35 in.  $\times$  44 in. (One of the first pictures acquired by Mr. Corcoran.)

CORNISH, JOHN R., 187, St. Ann's Road, South Tottenham, London, N.

ISLE OF WIGHT COAST SCENE. In background, a ruin on a lofty cliff. In foreground, to left, three men, with their coats off, pulling something ashore. 20 in.  $\times$  24 in. Unsigned. Undated.

CREWS, C. T. D., Portman Square.

A HILLY LANDSCAPE (panel). 10 in.  $\times$  12 in. (Exhibited at Guildhall, 1902.)

COURCELLES, REV. J. HECTOR DE, M.A. Oxon, 24, Arundel



Gardens, Kensington Park Road, London.

TWO DOGS, about to quarrel over a stick brought out of water in background.  $27\frac{1}{2}$  in.  $\times$  35 in. Unsigned. Undated.

Dawe, in his "Life of Morland," 1807 (p. 236), states that this picture was then in the Collection of Mr. H. H. Townsend, of Busbridge, near Godalming, Surrey. It was afterwards acquired by Sir John St. Aubyn, grandfather of the present proprietor's wife.

CROSSE, E. MEREDITH, Newhouse Park, St. Albans.

1. RABBITS. *Engraved by W. Ward, 1806, and F. R. Smith, 1807.*  $20\frac{1}{4}$  in.  $\times$   $26\frac{1}{4}$  in. Signed. Undated.

2. GUINEA-PIGS. (Cf. Lowther.) (Replica of painting *engraved by T. Gauguin, 1789.*)  $20\frac{1}{4}$  in.  $\times$   $26\frac{1}{4}$  in. Signed. 1792.

"Rabbits" and "Guinea-Pigs" were *engraved as a pair by W. Ward, 1806, and by J. R. Smith, 1807.*

3. TWO FISHERMEN LANDING FISH. Other two fishermen and dog resting on beach. Dog looking out of boat. 25 in.  $\times$   $38\frac{1}{8}$  in. Signed. Undated.

DANIEL, GEORGE A., Nunnery Court, Frome, Somerset.

THE HARD BARGAIN. *Engraved by W. Ward, 1800.* 21 in.  $\times$  26 in. Unsigned.

DENMAN, GEORGE, 8, Cranley Gardens, London, S.W.

1. A WOODLAND GLADE. A woman in a mob-cap turning away from spectator watches a man kneeling, while he prepares a fire under some crossed sticks. A boy in red waistcoat is seated on the ground to right, with a linen bundle, tied to a walking-stick, by his side.

Two large oaks to right (autumnal tints). Blue sky and clouds in background. On oak panel.  $8\frac{1}{2}$  in.  $\times$   $10\frac{1}{2}$  in. Signed. 1791.

2. SPORTSMEN AND DOGS. A man in red coat, wide-brimmed hat, knee breeches and gaiters, looks towards the spectator with a gun on his right arm. Another sportsman in blue coat with brass buttons is walking towards him on the other side of a low bank of turf, also carrying a gun. A brown and white dog to left. Woody landscape and blue sky. Painted on a piece of iron, apparently a portion of a teatray. (Cf. Sir Chas. Hamilton.)  $4\frac{1}{2}$  in.  $\times$  6 in.

DONOVAN, MRS. ALEXANDER, THE LATE, The Drive, Hove, Brighton.

1. STABLE WITH WHITE HORSE. 23 in.  $\times$  28 in.

2. DOG WORRYING A BOAR. (Small picture.)

These were sold at Brighton, 3rd March, 1897, by Messrs. Jenner and Dell, Auctioneers, Brighton.

DOWDESWELL AND DOWDESWELL, Limited, 160, New Bond Street, London.

1. SOW AND LITTER. 10 in.  $\times$  12 in. Signed. 1791.

2. GIPSY SCENE.  $8\frac{3}{4}$  in.  $\times$   $12\frac{1}{2}$  in. Initialed.

3. LANDSCAPE (sketch). 10 in.  $\times$  12 in. Signed.

4. BEACH SCENE. 11 in.  $\times$   $14\frac{1}{4}$  in. Initialed.

5. THE WRECK. 40 in.  $\times$  50 in. Unsigned.

6. SMUGGLERS. *Engraved by James Ward, 1793.*  $12\frac{1}{2}$  in.  $\times$   $14\frac{1}{4}$  in. Unsigned.

7. RUSTIC COURTSHIP.  $16\frac{1}{2}$  in.  $\times$   $20\frac{1}{2}$  in. Signed. 1794.

8. CAVERN SCENE, Isle of

Wight. 20 in. × 26 in. Initialed.

9. GIPSY ENCAMPMENT. 17 $\frac{3}{4}$  in. × 24 in. Signed.

10. COAST SCENE. 17 in. × 23 in. Unsigned.

11. MORLAND'S SUMMER. *Engraved by W. Barnard*, 1892. 20 in. × 24 in. Signed.

12. SMUGGLERS CAROUSING. 12 in. × 14 $\frac{1}{2}$  in. Signed.

DRAKE, T. CLAYTON, Elm Grove, Dawlish, Devon.

EVENING; or, THE POST-BOY'S RETURN. *Engraved by D. Orme*, 1796. 22 in. × 30 in. Unsigned. (Cf. Rankin and Montagu.)

Supposed to be a replica of that sold at Christie's, 14th May, 1898, to Sir S. Montagu for 1,250 guineas (Agnew), and which was exhibited at Burlington House, 1875.

EASTWOOD, C., Scotton Grange, Knaresborough.

1. SEA-PIECE. Storm. Wreck off Isle of Wight (canvas). 23 $\frac{1}{2}$  in. × 28 $\frac{1}{2}$  in. Unsigned. Dated 1796.

2. GREY HORSE IN STABLE. Dog under manger. 12 in. × 15 in. Signed. 1795. (No 2. exhibited at Leeds, 1868.)

EGERTON, J. M., Hendersyde, Torquay.

SELLING FISH. *Engraved by F. R. Smith*, 1799. 25 in. × 30 in. Unsigned. Undated. (Cf. Chas. Barton and MacDougall.)

This painting is represented in an illustration opposite p. 71 of Mr. Richardson's "Life of Morland." Its history is related in a foot-note, p. 62. A sketch for this painting was sold at Dowell's, Edinburgh, November 14th, 1896.

ESSEX, MAJOR T. COWPER.

1. A FARMYARD. 28 in. × 36 in. Signed.

2. FISHERMEN. 28 in. × 36 in. Signed, and dated 1793.

3. A LANDSCAPE. 12 in. × 15 in. Signed.

Exhibited at the Victoria and Albert Museum, 1904.

FINE ART SOCIETY, 148, New Bond Street, London.

LA FLEUR AND THE DEAD ASS. Scene from Sterne's "Sentimental Journey." (In oil.) Exhibited October, 1896.

FITZWILLIAM MUSEUM, Cambridge.

1. GIPSIES AND GENTLEMAN WITH DOGS.

2. PIGS AND DONKEY (small). Signed.

3. SHEPHERD ASLEEP, with calf, sheep, and dog (small).

4. SEASHORE WITH FISHERMEN (small). Signed.

5. PEASANTS TRAVELLING (small). Signed.

6. LANDSCAPE, with stream and figures (very small).

FIRTH, JOSEPH, 2, Greenmount Terrace, Beeston Hill, Leeds.

1. PEASANT AND PIGS (canvas). 25 in. × 30 in. Signed. (Cf. Richardson, etc.)

2. YARMOUTH ROADS (panel). 10 $\frac{1}{2}$  in. × 12 $\frac{1}{2}$  in. Unsigned. Undated.

FERET, CHARLES J., 3, Norfolk Road, Margate.

1. BARN AND GATE, with two hogs, one feeding and one resting (canvas). 10 $\frac{1}{2}$  in. × 13 in.

2. RUSTIC LANDSCAPE, with villagers, sheep, and dogs. In foreground the artist is seated at his easel, painting. (Canvas.) 9 $\frac{1}{2}$  in. × 11 in. Signed.

FELLOWS, LIEUT.-COL.

SEA-PIECE. Fishermen. 39 in. × 55 in. Signed. 1792.

FLAMANK, HENRY, 153, Kensington, Liverpool.

1. SMUGGLERS. 21 in. × 31½ in. Signed.

2. MUSSEL GATHERERS. 17 in. × 22 in. Signed. 1797. (Sold at Christie's, January 4, 1896, for £85 1s.)

3. LAND STORM. 14½ in. × 18 in.

4. FISHERMEN GOING OUT. 18 in. × 25 in. Signed. (Sold at Christie's, January 4, 1896, for £39 18s.)

5. SHIPWRECK. 27½ in. × 35 in. Signed. (Sold at Christie's, January 4, 1896, for £44 2s.)

6. BOATWRECK. 18 in. × 25 in. Signed.

FLEMING, JOHN, 83, Portland Place, London, W.

1. THE TURNPIKE GATE. (Oblong.) *Engraved by W. Ward*, 1806. (Cf. Knight, J. W.) 24 in. × 29 in. Signed. 1793. (Exhibited some years ago at Burlington House at an Exhibition of Old Masters.)

2. MARE AND FOAL. (Oblong.) 12 in. × 14½ in. Signed. 1792. (Belonged to a partner of Overend, Gurney and Co.)

3. WAGGONER BUYING VEGETABLES FROM A WOMAN WITH TWO CHILDREN. (Upright.) 24 in. × 29 in. Signed. 1797.

Waggon loaded with full corn sacks, on one of which, in red, is signed, "G. Morland." The woman is very good-looking, and the waggoner evidently admires her.

FOXHUNTERS LEAVING A WAYSIDE INN. (Oblong.) 31 in. × 41 in. Signed. Undated.

Five horsemen and pack and a small dark terrier with light-brown muzzle (the original fox-

terrier). A rustic on horseback looks on, and holds another horse at the door of the inn, on sign of which is painted a horse. (Companion to No. 5.)

5. THE DEATH. (Oblong.) 31 in. × 41 in. Signed. 1803.

The hounds are killing the fox, and the huntsman (in pink) is whipping them off. The small terrier is near the hounds.

Mr. Fleming acquired Nos. 4 and 5 about thirty years ago. He has also a fine painting by Morland's brother-in-law, James Ward, R.A., representing a scene on the beach.

George Morland used to paint and hunt in Leicestershire with Charles Loraine Smith, a great foxhunter, and known as "the Enderby Squire." He was the second son of Sir Charles Loraine, third Bart., of Kirke Horle, Northumberland.

FREEMAN, G. BROKE, 12, New Square, Lincoln's Inn, W.C.

1. WINTER. Very dark sky. Boys snowballing. 12 in. × 15 in. Signed. Undated.

2. AUTUMN. Gipsy encampment. 12 in. × 15 in. Signed. Undated. Both painted on canvas.

GARLE, HUBERT, Billingham, Chillerton, Isle of Wight.

SELLING FISH ON BEACH (canvas). 27 in. × 35 in. Signed. Undated.

Man and woman in foreground on rock with basket and Newfoundland dog. Two men in a cart with white horse receiving fish in basket from a man. (Was for seventy years in possession of Rev. — Harman, Eagle House, Enfield Highway.)

Also several sketches.

GILBEY, SIR WALTER, Bart.,  
Elsham Hall, Essex.

1. THE FOX INN. 54 in. ×  
63 in. Signed. 1792.

2. DEATH OF THE FOX.  
56½ in. × 92¾ in. Signed.  
Undated.

3. DUCK-SHOOTING. 9¾ in.  
× 11¾ in. Signed. Undated.

4. PARTRIDGE-  
SHOOTING } A pair.  
5. PHEASANT-  
SHOOTING }

15½ in. × 20 in. Unsigned.  
Undated. (Cf. Huth, C. F.)  
Nos. 4 and 5 *etched by T.*  
*Rowlandson*, 1790.

6. SETTERS. *Engraved by*  
*W. Ward*, 1806. 11¾ in. ×  
14¾ in. Signed. Undated.

7. THE WEARY SPORTSMAN.  
*Engraved by W. Bond*, 1805.  
11¾ in. × 15¾ in. Signed. Un-  
dated.

8. WINTER (Cattle). 11¾ in.  
× 14¾ in. Signed. Undated.

9. WINTER (Skating). 19½  
× 25½ in. Signed. Undated.

10. GIPSY ENCAMPMENT.  
24½ in. × 29½ in. Signed. 1791.

11. GIPSY ENCAMPMENT.  
17¾ in. × 24 in. Signed, "G.  
Morland, J. Rathbone." 1791.

12. WRECKERS. 58 in. ×  
80½ in. Signed. Undated.

13. SAND-CARTING. 18½ in.  
× 25 in. Signed. 1791.

14. POSTBOYS AND HORSES  
REFRESHING. 19 in. × 25 in.  
Signed. 1794.

15. THE DRAM. *Engraved*  
*by W. Ward*, 1796. 24½ in. ×  
29¾ in. Signed. Undated.

16. THE DESERTER'S FARE-  
WELL. 16⅞ in. × 21¼ in.  
Signed. 1792.

17. THE EFFECTS OF YOUTH-  
FUL EXTRAVAGANCE AND IDLE-  
NESS. *Engraved by W. Ward*,  
1789. 24½ in. × 29¼ in. Un-  
signed. Undated.

8. THE MERCILESS BAILIFF.  
13¾ in. × 18 in. Unsigned.  
Undated.

19. THE COTTAGE DOOR.  
33¼ in. × 45¼ in. Signed. Un-  
dated.

20. INNOCENTS ALARM'D ;  
or, THE FLASH IN THE PAN.  
*Engraved by F. R. Smith,*  
*junr.*, 1803. 27½ in. × 36 in.  
Unsigned. Undated.

21. BOY TENDING SHEEP  
18½ in. × 25 in. Signed. Un-  
dated.

22. GATHERING STICKS. 11½  
in. × 15½ in. Signed. 1791.

23. THE FALL. 9½ in. × 11½ in.  
Signed. 1794.

24. THE DIPPING WELL.  
11½ in. × 14½ in. Signed. Un-  
dated.

25. A STORM OFF BLACK-  
GANG CHINE. 36 in. × 54½ in.  
Signed, and dated 1790.

Sir Walter Gilbey exhibited  
all his collection at the Victoria  
and Albert Museum in 1904.  
GLASGOW. THE CORPORATION  
GALLERIES OF ART.

1. LANDSCAPE. An inland  
stream. 11 in. × 14½ in. Signed.  
Undated.

Sketch of a landscape with  
stream spanned by a bridge,  
near which are a cottage and  
some figures.

2. SEACOAST SCENE. Smug-  
glers. 12½ in. × 15 in. Signed.  
1793. M'Lellan Collection.

A rocky seacoast, with boat  
containing barrels, which men  
are unloading in a creek,  
where stands a man with white  
horse.

3. SEACOAST SCENE. Storm  
and Wreck. 19½ in. × 24 in.  
Signed. Undated. Euing Col-  
lection.

Rock-bound seacoast, with  
stormy sea and ship wrecked  
near the shore. Men launch a



boat from shore, whilst man and woman in foreground look on.

4. SEAPIECE. 12 in. × 16 in. Initialed. Undated. Euing Collection.

A seashore with high cliffs and calm sea. Several boats drawn up on shore. Figures in foreground. (All the above on canvas.)

GRAY, HON. MORTON STUART, Kinfauns Castle, Perth.

WOODLAND SCENE. Women, Man, Boy and Donkey. 38½ in. × 50¼ in. Signed. Undated.

GRICE HUTCHINSON, G. W., The Boynes, Upton-on-Severn.

SEASCAPE (Isle of Wight). 36 in. × 38 in. Initialed. Undated.

HAMILTON, DUKE OF, The late.

STABLE SCENE. 20 in. × 26⅞ in.

A postilion in a hay-loft caresses a very pretty girl seated on his knee. A man peeps from behind a truss of hay. (Beautifully painted.) Previously belonged to Mr. Louis Huth.

HAMILTON, LIEUT.-COL. SIR CHAS. E., Bart., 82, Cadogan Square, London, S.W.

1. THE CORNISH PLUNDERERS. 54 in. × 78 in. Signed. Undated. (Described by J. Hassell in his "Life of Morland.")

This picture belonged to Louis Philippe, and hung for years in the Louvre. It then came into the Standish Collection, on the sale of which Sir Chas. Hamilton obtained it. In 1892 £840 was bid for it at Christie's, but it was not sold, but withdrawn. It represents

an animated scene on a beach, with "Cornish wreckers" ransacking shipwrecked goods.

2. SHRIMPING OFF THE ISLE OF WIGHT. 30 in. × 48 in. Unsigned.

3. COTTAGE WITH DONKEY AND BOY (Snow Scene). 19 in. × 28 in. Unsigned.

4. SHEEP, COW AND BOY. 18 in. × 24 in. Unsigned.

5. SEA-COAST, MEN AND BOAT. 18 in. × 24 in. Unsigned.

6. ALEHOUSE KITCHEN. *Engraved by R. S. Syer*, 1801. 11 in. × 24 in. Unsigned. (Referred to by Hassell.)

7. DONKEY AND PIGS IN FARMYARD. 19 in. × 25 in. Unsigned.

8 and 9. RUSTIC SCENES, painted on iron tea-trays, each 18 in. × 24 in. Unsigned. (Painted by Morland when under nineteen, when he was trout-fishing on the borders of Lancashire and Yorkshire.) (Cf. Denman.)

Mr. R. Dyson Nutt, 2, Westfield Terrace, Loftus-in-Cleveland, has a painting done on a tea-tray, and signed "G. Morland," representing sheep and lambs in a barn, with two children looking in. The family has possessed the picture for a very long time.

10. PORTFOLIO OF SKETCHES by Morland.

HARGREAVES, MRS., Arborfield Hall, Reading.

1. GIPSY SCENE.

2. RURAL SCENE.

HATHERLEY, H., 23, Brunswick Place, Brighton.

PEASANT AND PIGS. *Engraved by F. R. Smith*. 17 in. × 24 in. Unsigned. (Larger than Mr. Richardson's picture.)

(Cf. Mather, McClintock, and Collins.)

HAWKINS, C. H., 10, Portland Place, London.

TWO LANDSCAPES, each about 10 in. × 10 in.

HEARN, ARTHUR H., 20, West 14th Street, New York.

FORESTER'S HOME. 16½ in. × 24½ in.

HEARN, GEORGE A., 20, West 14th Street, New York.

1. WEARY WAYFARERS, 16 in. × 21 in.

2. NOONDAY REST. 17 in. × 19 in.

3. SHEPHERDS REPOSING. 15 in. × 18 in.

4. BLISSFUL PIGS. 10 in. × 12½ in.

HOGARTH, D., Union Bank of Scotland, Dundee.

1. GIPSIES. *Engraved by W. Ward, 1792.* 27½ in. × 36 in. Signed. 1792.

(Cf. McClintock, Paton, and Peck.)

2. YOUNG MAN COURTING YOUNG WOMAN. A girl on white pony. Dogs, donkey, etc. 19 in. × 23½ in. Unsigned.

3. SHEEP. 9½ in. × 13 in. Unsigned.

4. FARMER'S STABLE. 17 in. × 21 in. Unsigned.

HOGG, JOHN, 13, Paternoster Row, London.

TWO PIGS IN A STY, one standing, the other lying down. 26¾ in. × 33½ in. Unsigned. Undated.

HOHENLOHE, PRINCE, Castle Duino, near Trieste.

"There are two pictures here that I am convinced are by Morland."—*Princess Mary of Thurn and Taxis* in "Travels in Unknown Austria" (Macmillan and Co., London, 1896, p. 19).

HOLBURNE (of Menstrie), Art Museum, Bath.

1. DEAD DOG. } Small, un-  
2. LIVING DOG. } attractive  
pictures.

3. PORTRAIT OF GEORGE MORLAND (so catalogued).

(This does not resemble contemporary portraits of Morland, and "Hogarth" is printed on its frame. Hogarth died when Morland was a year old, and this portrait is of a middle-aged man.)

HOLLOWAY COLLEGE, ROYAL, Egham.

1. THE CARRIER PREPARING TO SET OUT. 34 in. × 46 in. Signed. 1793. (From the Earl of Dunmore's Collection.)

2. JACK IN THE BILBOES. *Engraved by W. Ward, 1790, and R. Clapp, 1797.* 14 in. × 18 in. Signed. 1790.

3. THE CONTENTED WATERMAN. *Engraved by W. Ward, 1790, and R. Clapp, 1797.* 14 in. × 18 in. Signed. 1790. (The two last are companion pictures.)

HUTH, CHARLES FREDERICK, The late.

1. VISIT TO THE CHILD AT NURSE. *Engraved by W. Ward, 1788.* (Sold at Christie's, July 6, 1895, for 1,050 gs.)

2. PARTRIDGE-SHOOTING } A pair. (Cf.  
3. PHEASANT-SHOOTING } Gilbey.)

Nos. 2 and 3 *etched by T. Rowlandson, 1790.* (Sold at Christie's, July 6, 1895, for 480 gs. the pair.)

4. A COTTAGE DOOR. (Sold at Christie's, July 6, 1895, for 710 gs.)

5. THE STRANGERS AT HOME. *Engraved by W. Nutter, 1788.* (Sold at Christie's, June 25, 1898, for 150 gs.)

*Sale of the late C. F. Huth's Morlands at Christie's, March 19, 1904.*

1. THE TRAVELLERS' RE-PAST; or, THE TRAVELLERS. *Engraved by W. Ward, 1791, 330 gs.*

2. THE TRAVELLERS' HALT, 130 gs.

3. A SHEPHERD REPOSING, 210 gs.

4. "LOUISA." *Engraved by T. Gaugain, 1789, 330 gs.*

HUTH, LOUIS, Possingworth, Cross-in-Hand, Hawkhurst.

1. INTERIOR OF ALEHOUSE.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Unsigned. Undated.

A tired sportsman, in green coat, sitting astride a chair, and resting his head and arms on back, asleep. Two dogs at his feet, also his hat. Two men in background sitting at a window.

(Thinly painted, silvery, and harmonious.)

2. MAN IN BLUE COAT AND RED COLLAR, leaning against a tree in middle of a wood and talking to two seated women, one of whom suckles a baby. Setter in foreground.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Unsigned. Undated.

3. INTERIOR OF STABLE. *Engraved by W. Ward. 20 in.  $\times$   $26\frac{1}{8}$  in. Unsigned. Undated.*

White horse (much admired by Sir E. Landseer). A man leaning on same, looking at man and woman romping in straw (mentioned by Hassell, p. 14). (Cf. Asiatic Society.)

4. TWO DONKEYS, one with cropped ears. A pig with collar lying down.  $11\frac{1}{8}$  in.  $\times$   $14\frac{3}{4}$  in. Unsigned. Undated.

5. WINTER PIECE.  $27\frac{3}{4}$  in.  $\times$   $35\frac{1}{2}$  in. Signed. Undated. Cottage and oak-tree covered

with snow. Three donkeys, dog, and woman in red cloak. Children sliding on small pond, one of whom has fallen.

6. RUSTIC SCENE.  $13\frac{1}{2}$  in.  $\times$  15 in. Unsigned. Undated.

Cottage and oak-tree on bank. Pigs, donkey, and group of gipsies.

7. MORNING; or, THE HIGGLERS PREPARING FOR MARKET. *Engraved by D. Orme, 1796.  $27\frac{1}{8}$  in.  $\times$   $35\frac{1}{4}$  in. Signed. 1791.*

8. SNOW-PIECE.  $27\frac{1}{4}$  in.  $\times$   $35\frac{1}{4}$  in. Signed. 1790.

Cottage and oak-tree. Two ponies. Two lads snowballing an old woman, who shakes her fist at them, whilst a dog barks at her.

9. THE PERCH-FISHER. Sold at Christie's, May 7, 1898, for 250 gs. (Colnaghi.)

ICHENHÄUSER, J., Berkeley Galleries, Bruton Street, London.

1. THE VILLAGE PUMP.

2. THE CHARCOAL-BURNERS.

Both reproduced in the *Sketch* of November 27, 1895.

IVEAGH, LORD.

A WAYSIDE INN. By G. Morland. Size of picture, 40 in.  $\times$  57 in. (Painted on canvas.)

Landscape, with figures at the door of an inn. A covered cart drawn by two horses under a large tree; a boy feeds one of the horses. On a seat round the foot of the tree a gamekeeper and a woman holding a child; two children stand near her. At the door of the house three men, one holding a dead hare, three sporting dogs near the tree, some pigs on the right; on the left the inn sign on a post near a well; the sign bears the artist's signature, "G. Morland."

JEWELL, MRS. C. S., 27, Lansdowne Crescent, Cheltenham.

THE TURNPIKE GATE. 18 in. × 24 in. Signed. 1793.

(Cf. Fleming and Knight.)

JOHNSTON, MRS. ROSE, Broomfield, Stanmore.

WINTER SCENE, with cottage and figures on a road. Signed.

JOHNSTON, ROBERT B. L., Leamurst, Hoole, Chester.

A BUTCHER BARGAINING IN A BARN WITH A FARMER FOR A CALF, a man in scarlet coat sitting on manger with a dog at his feet. (Canvas.) 20½ in. × 26½ in. Signed. Undated.

(Has never been engraved, although another very similar picture has. It was originally purchased by Mr. Bainbrigge of Woodseat, near Uttoxeter, who died fifty years ago. Mr. Johnston inherited it from his grandfather, General J. H. Bainbrigge, of Guernsey.)

JOULE, A. J., 45, Montreal Street, Victoria, British Columbia.

WOODLAND SCENE, with cow, sheep, and goat in right foreground. 13 in. × 15 in. Initialed. Undated.

KELLY, F. A., South Street Brewery, Sheffield.

1. A SCENE IN DERBYSHIRE. Cottage door. Man and gray horse. 34 in. × 50 in. Signed. 1792.

2. THE DEAD PORKER. Farmyard with butcher, peasants looking on, dog, etc. 25 in. × 30 in. Initialed. Undated.

No. 2 from John Raphael Smith's Collection. See Has-sell's "Life of Morland."

KENSINGTON (see SOUTH).

KNIGHT, E. A., Esq., Wolverley House, Kidderminster.

THE WAGGONER'S HALT OUTSIDE THE BELL INN. (A superb picture.)

KNIGHT, J. W., 33, Hyde Park Square, London, W.

1. GEORGE MORLAND'S PORTRAIT, done by himself when a boy. 19½ in. × 23½ in. Unsigned. (Cf. Millard and National Portrait Gallery.) Grosvenor Gallery, 1888-89.

2. THE GYPSIES' TENT. *Engraved by J. Grozer*, 1793. 36 in. × 41 in. Unsigned. (Cf. Rutherford.)

3. A FARMYARD. A farmer on grey horse faces a brown horse, whose near fore-leg is examined by a man. A brown horse in loose-box. Dog in foreground. Landscape and farm building. 27½ in. × 35½ in. Signed. 1789.

4. THE TURNPIKE GATE. *Engraved by W. Ward*, 1806. 24½ in. × 29½ in. Signed. (Cf. Fleming and Jewell.)

5. THE HORSE - FEEDER. *Engraved by J. R. Smith*, 1799. 16½ in. × 21 in. Signed. (Cf. Rankin.)

6. GIPSY ENCAMPMENT. 11½ in. × 14¼ in. Unsigned.

7. SHIPWRECK. 15¼ in. × 19 in. Unsigned.

8. LANDSCAPE WITH GIPSIES. 11½ in. × 11¾ in. Signed. 1795.

9. LANDSCAPE WITH GIPSIES. 6¼ in. × 8¾ in. Signed at back on panel.

10. FEMALE PORTRAIT. (Oval.) 6 in. × 4½ in.

LAWRIE AND CO., 15, Old Bond Street, London.

MR. LYNN'S COTTAGE AT COWES, ISLE OF WIGHT, with portrait of Mr. Lynn looking at his horse. 34 in. × 42 in. 1799. (Dawe's "Life of Morland," p. 231.)

LAWSON, REV. F. P., Sudborough Rectory, Thrapston.

VILLAGERS. Woman, child, and dog crossing a bridge.



(Panel.) *Engraved by John Young*, 1803. 19½ in. × 23½ in. Signed. Undated.

LEAKE, P. D., Church House, Weybridge Village, Surrey.

Two paintings by John Rathbone (born, 1750; died, 1807), containing groups by G. Morland. Both 12 in. × 15 in. Signed "J. Rathbone, G. Morland." They are not dated. Their subjects are—

1. WOOD SCENE, with groups of gipsies round a fire with cauldron; red-cloaked woman and dog.

2. TREES AND WATER. A red-cloaked woman with basket on arm, walking through a wood; cattle on banks of stream.

Both are in excellent preservation, and were probably bought about 1829 at Lord Blandford's sale at Whiteknights Park, Reading.

3. PIGS IN STY. (Panel.) 12 in. × 17 in. Initialed. 1792.

LEICESTER ART GALLERY.

CALM OFF THE COAST OF THE ISLE OF WIGHT. (Painted on a mahogany panel.) 11¼ in. × 16¼ in. Signed. Undated.

LENOX LIBRARY GALLERY, New York.

1. PIGS IN A FODDER YARD. 20 in. × 26 in.

Bought at Christie's, June 21, 1850.

2. REVENUE CUTTER IN CHASE OF A SMUGGLER OFF ISLE OF WIGHT. 20 in. × 26 in.

Bought at Christie's, March 11, 1848.

LOUVRE, THE, Paris.

LA HALTE. Scene outside an inn. *Engraved by Rajon, Paris*.

LOWTHER, CAPTAIN FRANCIS, R.N., 73, Pont Street, London, S.W.

1. GUINEA-PIGS. *Engraved by T. Gaugain*, 1789. 25 in. ×

29½ in. Unsigned. Undated. (Cf. Crosse.)

2. DANCING DOGS. *Engraved by T. Gaugain*, 1790. 25 in. × 29½ in. Unsigned. Undated.

No. 1 *engraved* (with "Rabbits") *by W. Ward*, 1806, and *J. R. Smith*, 1807.

Exhibited at Victoria and Albert Museum, 1904.

MACDOUGALL, G. R., Manhattan Club, New York.

1. SELLING FISH. *Engraved by J. R. Smith*, 1799. 20 in. × 24 in. Signed. 1791 or 1797. (Cf. Barton and Egerton.)

2. COTTAGE INTERIOR. Blue-coated man, seated, with pipe and jug; another man, standing, leaning against door-post. (Panel.) 11 in. × 14 in. Initialed. Undated.

McFADDEN, J. H., Esq.

The Manchester Coach.

MACTURK, G. G., Ryeland Hall, South Cave, Yorkshire.

INTERIOR OF A STABLE.

Two farm lads, two asses, a dog, some straw, a horse collar.

MAHAFFY, W. TRURU, Ward Villa, W., Bangor, Co. Down.

LADY IN WHITE DRESS RECLINING IN LEAFY BOWER, and a man with red vest and blue stockings near her. 10 in. × 12 in. Unsigned. Undated.

MANCHESTER ART GALLERY.

THE FARRIER'S FORGE. 28 in. × 36 in. Signed. 1793.

Presented by John Greaves, of Irlam Hall, 1835. A white horse is brought by a smocked swain, with a bull-dog, to a red-jacketed farrier, who kneels down and points to the horse's fore-leg: forge and inn behind, with four figures; an oak to right.

MAPPIN ART GALLERY, Sheffield.

THE VILLAGE INN. 23 in. × 30 in. Signed. Undated.

MARSHALL, GEORGE W., LL.D.,  
Sarnesfield Court, Weobly.

PIGS IN A STY. Woman looking over gate at them. 24 in. × 30 in. Initialed. Undated.

MASON, W. H., 41, Handsworth Road, Blackpool.

PIGSTY. Two men look into it, in which are a sow and three piglings. 18 in. × 20 in.

MATHER, DR. GEORGE H., 11, Annfield Place, Dennistoun, Glasgow. (Died Nov. 29, 1895.)

PEASANT AND PIGS. *Engraved by J. R. Smith*, 1803. 12 in. × 15 in. Signed. Undated. (Cf. Hatherley, Collins, and McClintock.)

Same as Mr. Richardson's picture, except that the little girl has a brown frock. The canvas also is smaller.

MAWSON, JOHN, 44, Railway Terrace, Southport.

GIPSY ENCAMPMENT. (In crayons.) 15 in. × 19 in. Signed.

MCCLINTOCK, Major H. S., Kilwarlin House, Hillsborough, Co. Down, Ireland.

1. PAYING THE HORSELER. *Engraved by S. W. Reynolds*, 1805. (On canvas.) 23 in. × 32 in. Initialed. Undated.

2. THE PUBLIC-HOUSE DOOR. *Engraved by W. Ward*, 1801. (On canvas.) 18 in. × 21 in. Unsigned. Undated.

3. GIPSIES. *Engraved by W. Ward*, 1792. (On canvas.) 21 in. × 24 in. Signed. Undated. Cf. Hogarth, Paton, and Peck.)

4. PEASANT AND PIGS. *Engraved by J. R. Smith*, 1803. (On canvas.) 18 in. × 24 in. Signed. 1791. (Cf. Hatherley, Mather, Richardson, and Collins.)

MEE, Rev. Dr., The Chantry, Westbourne, Emsworth, Hants.

1. LANDSCAPE. Village inn,

with figures. (On canvas.) 20½ in. × 25 in.

2. LANDSCAPE. Cattle and figures. (On panel.) 15 in. × 20½ in.

3. WINTER SCENE. (On panel.) 11½ × 15 in.

4. LANDSCAPE AND CATTLE. (On panel.) 12 in. × 14½ in.

No dates or signatures on above.

METROPOLITAN MUSEUM, New York.

MID-DAY MEAL. 28 in. × 36 in. Presented by Mr. George A. Hearn.

MEYER, CARL.

MUTUAL CONFIDENCE, 16¾ in. × 13¼ in.

MICHAELIS, MAX, Tandridge Court, Oxted, Surrey.

1. TEMPTATION. *A replica of painting engraved by W. Humphrey*, 1790. 25 in. × 30 in. Signed. 1792.

2. SELLING CHERRIES. *Engraved by E. Bell*, 1801. 20 in. × 36 in. Signed. Undated.

3. THE DEATH OF THE FOX. *Engraved by J. Wright*, 1794.

20 in. × 26 in. Signed. 1794.

MILLARD, HENRY, 52, John Street, Barnsbury, London.

1. THE ARTIST'S PORTRAIT. Half length. When a lad of twelve or thirteen. (Cf. Knight, No. 1, and National Portrait Gallery.)

2. TWO PIGS IN A STY.

MONTAGU, SIR SAMUEL, Bart., M.P., 12, Kensington Palace Gardens, London.

1. FARMYARD WITH PIGS. 25 in. × 30 in. Signed. Undated.

Bought at J. M. Eager's sale at Christie's, 1883. Exhibited at R.A. Exhibition of Old Masters, 1894.

2. EVENING; or, THE POST-

BOY'S RETURN. *Engraved by D. Orme.* 1796. 36 in.  $\times$  27 $\frac{1}{4}$  in.

Exhibited at Burlington House, 1875. From the collection of G. H. Morland. Albert Levy, 1876; F. Fish, 1888. Bought by Sir S. Montagu at Rankin's sale at Christie's, May 14, 1898, for 1,250 *gs.* (Cf. Drake and Rankin.)

MORGAN, J. PIERPONT.

EVENING, OR THE SPORTSMAN'S RETURN. Engraved at Society of British Artists, 1790, as "The Cottage Door." *Engraved by J. Grozer* in 1795. (Canvas) 39 in.  $\times$  48 in. Companion picture to "Morning, or the Benevolent Sportsman." From Collection of Sir Julius Wernher.

A LADY IRONING. A joint work by Henry Robert and George Morland.

MORLAND, CAPTAIN GEORGE, 22, St. Stephen's Square, Bayswater, London. (Grand-nephew of George Morland.)

GIRL WITH DOLL. 7 in.  $\times$  8 $\frac{1}{2}$  in.

NATHAN, J., Burlington Gallery, 27, Old Bond Street, London.

LANDSCAPE WITH GIPSIES. 28 $\frac{1}{2}$  in.  $\times$  36 $\frac{1}{2}$  in.

NEW YORK. (See Metropolitan Museum of.)

NATIONAL GALLERY, London.

I. THE FARMER'S STABLE.

*Engraved by W. Ward*, 1792. 57 in.  $\times$  79 $\frac{1}{2}$  in. Signed. Undated. [No. 1030.]

Two horses and a pony are being led by a boy into a stable. To the left a man is stooping and collecting together some straw. (On canvas.)

Said to be that of the

White Lion at Paddington. Exhibited at the Royal Academy in 1791, purchased from the exhibition by the Rev. Sir Henry Bate Dudley, Bart., and presented to the National Gallery by his nephew, Mr. Thomas Birch Wolfe, in 1877. *Engraved by William Ward* in 1792.

2. A QUARRY, WITH PEASANTS. 7 in.  $\times$  9 in. Unsigned. Undated. [No. 1067.]

Broken ground, with a high, gravelly bank studded with scrub. (On panel.)

Sold at Mr. Jesse Curling's sale in 1856. Purchased at the Anderdon sale in 1879.

3. DOOR OF THE RED LION COUNTRY INN. [No. 1351.] 41 in.  $\times$  49 in. Signed. Undated.

Farmer on white pony at inn door. Landlady offers him a mug of ale. Children at door. Two dogs. Youth burns brushwood. Distant hills and meadows. (On canvas.)

Bequeathed by Sir Oscar M. P. Clayton, C.B., in 1892.

The original, or a replica, was sold in June, 1896, by Messrs. Colnaghi to Mr. Orrock, *q.v.*

This painting is described in the new official catalogue, published in 1896, where, however, some errors occur in the biographical notice of George Morland. (1) Maria Morland was married to William, not James, Ward. (2) George Morland's wife never separated from him, for they were always a most affectionate couple. (3) The portrait of Morland by Muller, engraved by Edwards, is unreliable, being unlike other contemporary portraits, including those by

Morland himself. (4) The "Drawing with a Poker" was not Morland's first exhibit at the Royal Academy.

4. RABBITING. [No. 1497.] (Canvas.) 34 in. × 47 in. Unsigned. Undated.

A bequest of Mr. Joseph Travers Smith, added August, 1897.

Man, woman, and boy watching a man slipping a greyhound at a rabbit leaving a hole in a warren, the other holes being netted. Dead rabbits in foreground. A thatched cottage in left background. A spreading oak behind the warren.

NATIONAL GALLERY OF SCOTLAND, Edinburgh.

THE STABLE DOOR: A STUDY. (Canvas.) 13 in. × 15 in. Signed. Undated.

Two horses drinking at a trough. Two men, one in a blue coat with a glass in his hand, stand beside door of thatch-covered stable.

A poor example of Morland. NATIONAL GALLERY OF IRELAND, Dublin.

LANDSCAPE, WITH FIGURES AND CATTLE. (On canvas.) 20½ in. × 26¼ in. Signed. Undated. Purchased in 1883.

The Registrar of the Gallery (Mr. Strickland) remarks: "This is an undoubted and genuine work of Morland, although the signature is not quite above suspicion."

NATIONAL PORTRAIT GALLERY, London.

PORTRAIT OF ARTIST WHEN A BOY. 12 in. × 14 in. Unsigned. Undated.

Morland is represented with long brown hair and blue eyes. He wears a brown coat and white neckerchief. The picture is carefully painted.

Presented May, 1876, by William Smith, F.S.A. (Morland as a boy was represented with fair hair in portrait exhibited by Mr. Knight, *q.v.*)

Another of the artist, by himself, drawn in chalks. 18½ in. × 13 in. Purchased by the Trustees, 1899.

NOTTINGHAM GALLERY.

THE WRECKERS. 27 in. × 20 in. [56.] From the Cartwright Collection.

THE ARTIST IN HIS STUDIO, AND HIS MAN GIBBS. 30 in. × 25 in. Signed. [57.]

LANDSCAPE, WITH TWO MEN AND SHEEP. Pencil and red chalk drawing on paper. 9½ in. × 7 in. [127.]

PEASANTS LEADING HORSES TO WATER. Chalk drawing. 16 in. × 12 in. Dated 1794. [128.]

OLDHAM, JOHN, St. Vincent's Presbytery, 13, Hardy Street, Liverpool.

THE WOODCUTTER. *Engraved by W. Ward*, 1792. 23 in. × 27¾ in. Unsigned. (Cf. Armitage and Peck.)

ORTON, DR. CHARLES, Ochiltree, near Hastings.

SHEEP AND SHEPHERDS IN A STORM. 25 in. × 30 in. Signed. 1790 or 1796.

ORROCK, JAMES, 48, Bedford Square, London, W.C.

I. DOOR OF THE RED LION COUNTRY INN.

The original, or a replica, of painting in National Gallery, *q.v.*

Mr. Louis Huth thinks Mr. Orrock's is the finer in tone.

2. LOUISA. 15¼ in. × 12½ in. (Oval.)

OXFORD UNIVERSITY GALLERY.

LANDSCAPE. 17½ in. × 21 in. From the Archbambant sale, 1839. Bequeathed by Dr. Penrose, 1851. [No. 106.]



A HUNTING SCENE.  $16\frac{1}{2}$  in.  $\times$  22 in.

PATON, JAMES, Superintendent of the Corporation Galleries of Art, Glasgow.

1. GIPSIES. A group of four figures under an oak-tree. *Engraved by W. Ward, 1792.* 19 in.  $\times$   $24\frac{1}{2}$  in. Unsigned. Undated.

(Cf. Hogarth, McClintock, and Peck.)

2. HILLY LANDSCAPE, SUSSEX. A slight sketch (injured).  $5\frac{1}{2}$  in.  $\times$  7 in. Unsigned. Undated.

PECK, GEORGE HARLAND-, 9, Belgrave Square, London, S.W.

1. THE WOODCUTTER. *Engraved by W. Ward, 1792.* 20 in.  $\times$  26 in. Signed. Undated. (Cf. Armitage and Oldham.)

A woodman lops the branches off an oak, whilst two children play with a donkey. In background gipsies beside a fire. In foreground dog asleep and baskets.

2. WASHING DAY. 20 in.  $\times$  26 in.

Cottage scene. A woman pours water from a kettle into washing-tub. On right a man dips up water from a pond. In foreground two children play with dolls. To left a woman hangs up clothes to dry.

3. THE QUARRY. 16 in.  $\times$  20 in. Signed.

Stone quarry near roadside. Two men work, whilst three pull up with ropes a trolley laden with stone. A cart waits to receive it.

4. COAST SCENE. 10 in.  $\times$  12 in. Initialed.

Seacoast, with high ground, and a cottage on right. Four figures on shore.

5. FOREST SCENE.  $13\frac{1}{2}$  in.  $\times$  17 in. Signed.

Outskirts of a wood, with man, woman, and child seated on a bank in foreground.

A rather stiff, early work, very carefully painted.

6. THE FISHERMAN'S TOAST; or, FISHERMEN ASHORE. *Engraved by W. Hilton, 1806.* 19 in.  $\times$  22 in.

In centre a fishwoman with a basket on her head. Two fishermen sitting on right hold up their glasses to her health. Behind, a view of sea and a ship. On left, a dog. On right, an inn.

7. MARKET CART. 17 in.  $\times$   $22\frac{1}{2}$  in. Initialed.

A country lane, down which passes a cart with a man driving, a red-cloaked woman and white dog following. A spreading oak to right and some felled timber.

A bad copy of a part of this picture is in the Foster Gallery at the South Kensington Museum.

8. PIGSTY.  $27\frac{1}{2}$  in.  $\times$   $35\frac{1}{2}$  in. Signed. Undated.

On the left, a sow and two little pigs. Carrots and turnips in foreground. On right, a trough, against which rests a broom. A man with carpenter's basket leans against the rails of the sty, dressed in a white smock, and without a hat. (Cf. Roe.)

9. GIPSIES. *Engraved by W. Ward, 1792.* 17 in.  $\times$   $23\frac{1}{2}$  in. (Cf. Hogarth, Paton, McClintock.)

10. LOUISA. (Oval.) *Engraved by T. Gauguin, 1789.*  $12\frac{1}{2}$  in.  $\times$   $15\frac{1}{2}$  in. Signed. 1782.

Louisa is listening to the voice of her lover, which she seems to hear through the

storm which is raging on the seacoast, where a vessel being wrecked is seen in the distance.

A very beautifully finished work. Soft colouring.

One of the pair engraved to illustrate a poem by Mrs. —, of Bath.

11. THE LABOURERS' LUNCHEON. *Engraved by C. Josi*, 1797.  $10\frac{1}{2}$  in.  $\times$   $13\frac{1}{4}$  in. Signed. 1792.

In foreground, two labourers, one seated on the ground with a mug in his hand, whilst the other, holding a knife, stands with his back turned. A dog looks up at the standing figure.

12. CHILDREN FISHING. *Engraved by P. Dawe*, 1788. 10 in.  $\times$  11 in. Signed. Undated.

Two children on the bank of a stream. The boy holds a stick which has a string to it, from which hangs a small fish he has caught. The girl is seated, but turns towards the boy to try and secure the fish. Her hat lies on the ground beside her. She wears a white dress and scarlet shoes.

This picture is an exquisite gem, both in finish and colour, and forms one of the finest examples of Morland's combined breadth and finish, with lovely colour, especially in the painting of the children and of the dress of the girl. The old oak behind the figures, and the bank, grass, and water, are also beautifully painted. (*Vide* remarks under Sir Charles Tennant, No. 1, as to Morland as a painter of children.)

13. FOREST GLADE.  $7\frac{1}{4}$  in.  $\times$  10 in. Signed. 1791.

A small (rather dark) view in a wood. In the foreground, a man wearing a red jacket, and

a dog. In the distance, another figure and dog.

Picture in bad condition.

14. A STABLE YARD. 28 in.  $\times$  36 in. Signed. 1791.

Exterior of a turf-thatched stable-hut. Two men at door, one in a red vest, the other holding a bag. An old brown horse, harnessed, is about to enter stable. Three pigs in foreground. In background a precipice, and two small waterfalls to right hand.

<sup>247</sup> An excellent picture.

PEYNTON, REV. FRANCIS J., Rector of Kelston, near Bath.

A FARMYARD. 27 in.  $\times$  36 in. PHILADELPHIA PUBLIC GALLERY, U.S.A.

LANDSCAPE, 15 in.  $\times$  18 in. PHILLIPS, F. ABBISS, Esq., Manor House, Stoke d'Abernon, Cobham, Surrey.

This collection is known as the "Abbiss and Phillips Collection," and its nucleus appears to be the collection of "William Phillips, Esq., of Gloucester Place," mentioned at p. 233 of Dawe's "Life of Morland."

1. WRECK OF BOAT.  $11\frac{3}{4}$  in.  $\times$   $14\frac{1}{2}$  in. Signed. Undated.

Sailors climbing up a rock. (Oblong.)

2. THE STORM (off Black Gang Chine). 36 in.  $\times$   $54\frac{1}{2}$  in. Signed. 1790.

Sea breaking over a rocky coast. Men drawing up a boat and bales of goods. Ship under double-reefed sails. Small lugger under shelter of the land. (Oblong.)

Exhibited at Dowdeswell's in 1894.

3. THE BLIND WHITE HORSE.  $27\frac{1}{2}$  in.  $\times$  35 in. Signed. Undated.

Man driving horses to water from stable. (Oblong.)

Exhibited at Dowdeswell's in 1894.

4. PORTRAIT OF MORLAND AND HIS DOG.  $11\frac{1}{2}$  in.  $\times$  15 in. Unsigned. Undated.

Morland rests at table and talks to fishermen with nets. (Upright.)

Exhibited at Dowdeswell's in 1894.

Bought from a public-house at Carshalton.

5. MAN IN SNOW. (Upright.) 10 in.  $\times$  12 in. Signed. Undated.

6. MILLER AND HIS MEN.  $11\frac{1}{2}$  in.  $\times$   $14\frac{1}{2}$  in. Signed. 1797. Sacks of corn. (Upright.)

Exhibited at Dowdeswell's in 1894.

7. A WRECK.  $27\frac{1}{2}$  in.  $\times$  36 in. Signed. Undated.

Wreck of a boat. Sailors climbing up a rock. Dismasted ship in distance. (Oblong.)

8. BARGAINING FOR FISH.  $27\frac{1}{2}$  in.  $\times$  36 in. Signed. Undated.

Fishermen in boat returning from fishing. Selling fish on shore. (Oblong.)

9. THE DISCONSOLATE AND HER PARROT.  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in. Signed. Undated.

Portrait of Mrs. Morland. (Upright.)

Exhibited at Dowdeswell's in 1894.

10. PEASANTS TRAVELLING.  $17\frac{1}{2}$  in.  $\times$  24 in. Signed (on donkey's pack). Undated.

Figures outside building. Donkey laden. Dog.

The woman is a portrait of Morland's sister-in-law. (Oblong.)

11. SELLING FISH. 24 in.  $\times$  30 in. Signed (on a rock). Undated.

Figures sitting in foreground with fish and basket and dog. Cart with white horse. (Oblong.)

Exhibited at Dowdeswell's in 1894.

12. THE COTTAGE DOOR.  $27\frac{1}{2}$  in.  $\times$  35 in. Signed. Undated.

Summer. Family group. Man cutting wood in foreground. Church in the distance. (Oblong.)

Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

13. WOMAN FEEDING PIGS.  $14\frac{1}{2}$  in.  $\times$   $19\frac{1}{4}$  in. Signed. Undated.

Donkey and child with dog. (Oblong.)

Exhibited at Burlington House, 1870.

14. FARMER, WIFE AND CHILD. 14 in.  $\times$   $19\frac{1}{2}$  in. Unsigned. Undated.

Lad asks for work. Donkey saddled. (Oblong.)

Companion to No. 13.

15. WOOD-GATHERERS IN THE SNOW.  $13\frac{1}{2}$  in.  $\times$   $17\frac{1}{2}$  in. Signed. Undated. (Upright.)

Exhibited at Burlington House, 1870.

16. GAMEKEEPER (OR POACHER) WITH DOGS. 14 in.  $\times$   $17\frac{1}{2}$  in. Unsigned. Undated.

Portrait of Morland's servant Simpson. (Upright.)

Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

17. MR. PHILLIPS' DOG FRIEND. *Engraved by W. Ward.* 39 in.  $\times$  49 in. Signed, Undated.

Portrait of the Newfoundland dog which saved Mr. William Phillips from being drowned whilst bathing in the sea at Portsmouth, October 4, 1789. (Oblong.)

Exhibited at Guildford, May, 1884. Exhibited at Dowdeswell's in 1894.

18. THE SHEPHERD ASLEEP. 24 in. × 30 in. Signed. Dated. 1795.

Dog keeping watch over sheep. (Upright.)

Exhibited at Dowdeswell's in 1894.

19. FISHERMEN SELLING THEIR FISH ON SHORE. 28 in. × 36 in. Signed. Undated.

Storm brewing. (Oblong.)

Exhibited at Dowdeswell's in 1894.

20. THE RED LION INN. 27½ in. × 36 in. Signed. Undated.

Man on chestnut horse is drinking, whilst landlord and landlady talk to him. Pigs in foreground. Man leaning over fence. (Oblong.)

Exhibited at Burlington House, 1870.

The Red Lion is also depicted in No. 3, National Gallery.

21. YARMOUTH FORT. Seapiece. 27¼ in. × 36 in. Signed (on sail). 1803.

Stormy day. Boat with sailors. (Oblong.)

22. WOOD - GATHERERS IN SAVERNAKE PARK. 27¾ in. × 36 in. Unsigned. Undated.

Donkey laden. (Oblong.)

Exhibited at Burlington House, 1870.

23. WATERING HORSES. 19½ in. × 25½ in. Signed. Undated.

Farm men seated outside barn. Boy on chestnut horse. Dog. (Oblong.)

24. 1ST SEPTEMBER. 29½ in. × 30 in. Unsigned. Undated. Lyndhurst, in the New Forest. Sportsmen and Dogs in foreground. (Oblong.)

Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

25. 1ST OCTOBER. 27½ in. × 36 in. Unsigned. Undated.

Pheasant-shooting in Saver-nake Forest. (Oblong.)

Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

26. WINTER. 24 in. × 30 in. Signed. Undated.

Snow scene. Woman and girl at door, ajar. Horses and dogs. (Oblong.)

Exhibited at Dowdeswell's in 1894.

27. THE STABLE YARD. 9½ in. × 11½ in. Signed. Undated.

Man in red jacket enters stable. Horses, one lying in straw. (Oblong.)

Exhibited at Dowdeswell's in 1894.

28. GIPSY ENCAMPMENT. 6¾ in. × 9¾ in. Signed. 1795.

Man, woman, and child in a wood. (Oblong.)

29. PORTRAIT OF MRS. JORDAN. 14 in. × 17 in. Unsigned. Undated.

Actress, mother of first Earl of Munster. (Upright oval.)

Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

30. WRECK OF AN INDIAMAN (off the Needles, Isle of Wight). 24 in. × 29¼ in. Signed (on a package). Undated. (Oblong.)

Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

31. THE DAY AFTER THE WRECK. 24 in. × 29 in. Signed (on a package). Dated 1795.

Hauling in and gathering up wreckage. (Oblong.)

Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

32. COW AND CALF WORRIED BY DOG. 14 in. × 16½ in. Signed. Dated 1795. (Upright.)



Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

33. FEEDING THE CALVES. 14 in. × 17 in. Unsigned. Undated.

Cowhouse. Woman standing by door. (Oblong.)

Exhibited at Dowdeswell's in 1894.

34. WAYFARING MAN IN THE SNOW. 10 in. × 12 in. Signed. Undated.

Dog running beside him. (Upright.)

35. FISHERMEN WAITING FOR EVENING BREEZE. 22½ in. × 30 in. Signed (on boat). Undated.

Background of chalk cliffs. Men resting on shore. Women standing. (Oblong.)

36. MORNING. 28½ in. × 38½ in. Unsigned. Undated.

Sheep. Shepherd resting. Peasants talking to shepherds Cottage with water. *Engraved*. (Oblong.)

Exhibited at Dowdeswell's in 1894.

37. EVENING. 28 in. × 36 in. Signed. Dated 1795.

Man driving cow and sheep. Figure of boy behind. Castle on wooded height. (Oblong.)

38. GIRLS ON SEASHORE IN A GALE. 10½ in. × 12 in. Signed. Undated. (Oblong.)

39. THE HERMIT. 9½ in. × 12 in. Signed. 1795. (Upright.)

Exhibited at Dowdeswell's in 1894.

40. CROSSING THE BROOK. 13½ in. × 16½ in. Unsigned. Undated.

Figures and donkey. (Oblong.)

41. THE SMUGGLERS. 16 in. × 24 in. Signed. Dated 1789.

Band of smugglers hauling up a boat carrying bales and

casks. A woman, loaded horses, etc. (Oblong.)

42. SHEPHERDS REPOSING. 15½ in. × 20 in. Signed. Undated.

Two shepherds and dogs. Sheep. Evening. Farmhouse in distance. (Upright.)

Exhibited at Burlington House, 1870.

Carefully finished. A fine work.

43. LANDSCAPE. 9¾ in. × 12 in. Signed. 1794.

Figures and donkey in foreground. (Oblong.)

Exhibited at Dowdeswell's in 1894.

44. THE FERRY. 10 in. × 14 in. Unsigned. Undated.

Men waiting for the boat. (Oblong.)

45. LANDSCAPE. 9¾ in. × 12 in. Unsigned. Undated.

Cows resting under trees. Two figures. (Oblong.)

46. SHEEP IN THE SNOW. 12 in. × 14 in. Signed. 1798. (Oblong.)

47. SHEEP IN THE SNOW. 12 in. × 15 in. Signed. Undated. (Oblong.)

(Companion to No. 46. The same sheep, but in different positions.)

48. SUMMER. 24 in. × 29 in. Signed. 1795.

Waggon and horses descending hill. Guide-post. Waggoner directing a woman sitting beside a pond and pointing to guide-post. (Oblong.)

Exhibited at Burlington House, 1870. Exhibited at Dowdeswell's in 1894.

49. MENDING THE NETS. 11 in. × 16 in. Signed (on boat). 1796.

Two fishermen mending nets; other men painting boat. (Oblong.)

50. SEASHORE. 10 in. × 14 in. Unsigned. Undated.

Men and boats. (Oblong.)

51. A WINTER NIGHT.  $8\frac{1}{4}$  in. ×  $11\frac{1}{4}$  in. Unsigned. Undated.

Farmer and his man driving sheep home from market. Snow on tree. (Oblong.)

52. BREAKING COVER.  $5\frac{3}{4}$  in. × 7 in. Signed. Undated. (Upright.)

53. FULL CRY. *Engraved* 1824.  $6\frac{1}{2}$  in. ×  $8\frac{1}{2}$  in. Unsigned. Undated. (Oblong.)

(Cf. Richardson.)

Mr. Phillipps exhibited his collection at the Victoria and Albert Museum in 1904.

PLATT, MRS. T., 716, Country Road, Small Heath, Birmingham.

THE STARTLED HORSE. (Sepia drawing.) 18 in. × 24 in. Signed. 1780.

A wild horse startled by a lion.

PORTER, REV. ALFRED S., F.S.A., Vicar of Claines, Canon of Worcester and R.D.

Full-length portrait of Morland's friend, Thomas Wilkinson of York, who died August 11, 1826.  $13\frac{1}{2}$  in. × 18 in.

Most beautifully painted. Left to Canon Porter by Mrs. Davies, his aunt, who married Mr. Robert Davies, F.S.A., nephew of Mr. T. Wilkinson, who is represented seated at table with his hair powdered, and wearing a scarlet coat. He was a great dandy, and nicknamed "Count" Wilkinson.

PRATT, ROBERT, Crow Trees, Killinghall Road, Bradford.

Mr. Pratt kindly prepared this description of his extensive collection of Morlands.

1. WHITE HORSE AND BLACK HORSE. 26 in. × 31 in. Signed in two places, "G. Morland, 1791."

Man standing between the two with a hayfork in his hand, setter dog with lemon-coloured ears, lemon spot on body. Man sitting on sacks of straw with smock and red handkerchief round his neck.

2. OUTSIDE THE BELL INN. 24 in. × 32 in. Signed "G. Morland."

Man on white horse drinking beer out of a bowl which the landlady has handed him. Brown horse in front of him with four white legs, a saddle, and white nose, two liver-and-white-coloured spaniels looking at the brown horse. Cobbler at his work, and another man, with his shoe off, sitting in front of him having it mended.

3. MAN AND DROVER, with three sheep inside a yard, hayrack, and a boy dressed in red coat bringing hay for the sheep. A shepherd's dog looking out of the doorway. The snow is coming in at the crevices of the palings while the shepherd stands by the doorway. Snow on the heels of the drover and the boy.  $15\frac{1}{2}$  in. ×  $22\frac{1}{2}$  in. Signed "G. Morland, 1791." Painted on tin tray, supposed to be in payment of account for ale. (Cf. Denman and Hamilton.)

4. MAN AT A FARM DOOR. 19 in. ×  $24\frac{1}{2}$  in.

Two pigs, a donkey, and a donkey foal; a cow looking out of the mistel door. Oak-trees behind, man in a smock and unkempt hair, and a hayfork in his hand.

5. TWO MEN, A WOMAN AND CHILD SITTING AT A TABLE. 14 in. × 19 in. Signed, above the heads of the man and woman, "G. Morland."

The outside of an inn, light

coloured, a donkey fastened to a stone post.

6. A GOAT AND TWO MEN. 20 in.  $\times$  24 $\frac{1}{2}$  in.

Rocky coast scene. Man with fish basket on head. A boy and girl, donkey, and white spaniel dog.

7. GEORGE MORLAND AT A WAYSIDE INN. 21 in.  $\times$  24 $\frac{1}{2}$  in.

Red coat, white buckskin trousers, top boots. A woman with white dress and blue underskirt, in slippers, with white stockings, a white cap with blue ribbons. An old man seated on a seat with a pint measure in his hand. The landlady standing with bottle and a wine-glass in her hand. Pointer dog sitting at foot of old man.

8. BOY AND GIRL GOING TO MARKET. 7 $\frac{1}{2}$  in.  $\times$  9 $\frac{1}{2}$  in.

The boy with a red jacket on, the girl with a basket on her head. Boy leading a horse; horse chestnut-coloured, with white face and three white stockings. A sheep slung across the horse's back and a spaniel dog.

9. WHITE HORSE, foal and dog standing by building in a yard. Boy in red jacket serving a pig. 11 in.  $\times$  13 in.

Very good example of Morland. This picture is portrayed in Hassell's work, 1805.

10. SKATING SCENE. 28 $\frac{1}{2}$  in.  $\times$  37 $\frac{1}{2}$  in.

Man skating with stick and arms crossed, with a big wide-awake hat; woman with a very fascinating bonnet of the olden style, and child similarly dressed. One man down, two other men putting skates on. Very rustic-looking men. Rustic old cot, covered with snow, and two old oak-trees such as

Morland was noted for painting. A spaniel dog.

1. A TRAVELLER CALLING AT A WAYSIDE COUNTRY INN. 20 in.  $\times$  24 $\frac{1}{2}$  in. Signed "George Morland, 1793." He has with him a saddled horse which is dark brown, with one fore-leg white half-way to the knee, white nose. A man is sitting at a table on which there is a large portion of a leg of mutton. Near the table is a bull-dog with brindled ears, also brindled spot on the body. The landlady, who is dressed in a blue and drab dress (this dress is blue on the front and drab sides and back), is serving a man with a drink out of a bottle into a wine-glass. Just over the table is a window, half of which is open, and a curtain is hanging out. Behind the inn are some oak-trees.

12. MAN IN GREEN VELVET COAT, soft hat, white shirt, sitting on mile-post, marked "XVI E R." 10 in.  $\times$  14 in. Initialed "G. M." Donkey with saddle grazing behind. Woman kneeling down, leaning on knee of man with white handkerchief on head, child behind, red hood on, also pointer dog with head outside. Man in dirty red breeches and top boots.

PRICE, JAMES.

1. THE LABOURER'S HOME. Very small. Sold at Christie's on June 15, 1895, for 320 *gs.*

2. MUTUAL CONFIDENCE. Very small. Sold at Christie's on June 15, 1895, for 940 guineas.

RAWLINSON, JAMES, 124, Granby Street, Liverpool.

WATERING THE CART-HORSE. Engraved by *J. R. Smith*, 1799.

"Watering the Cart-Horse" is erroneously attributed to Gainsborough by Ernest Chesneau in his "English School of Painting" (Cassell and Co., London, 1887, page 116), showing how the occasional similarity of style in both artists may deceive art critics.

RANKIN, ROBERT, the late.

1. EVENING ; or, THE POST-BOY'S RETURN. 27 in. × 35 in.

Sold at Christie's, May 14, 1898, for 1,250 *gs.* Bought by Agnew.

2. THE HORSE-FEEDER. 27 in. × 35 in. Signed. 1792.

Sold at Christie's, May 14, 1898, for 400 *gs.*

3. CAUGHT IN A STORM. (Oval.) 8 in. × 10 in.

Sold at Christie's, May 14, 1898, for 40 *gs.*

4. A COAST SCENE WITH FIGURES. 5½ in. × 7½ in.

Sold at Christie's, May 14, 1898, for 20 *gs.*

RAPHAEL, CECIL F.

1. WAGGON AND TEAM OF HORSES. 17 in. × 21 in. Signed, and dated 1794.

2. LANDSCAPE WITH CATTLE AND SHEEP. 17¾ in. × 21 in. Signed, and dated 1784.

RAYNER, GEORGE HERBERT, 29, Vernon Road, Leeds.

PORTRAIT OF THE ARTIST'S WIFE. (Oval on oak.) 8 in. × 10 in. Signed.

Mrs. George Morland is seated at an open window with a letter in her hand. She is dressed in white, with short sleeves and open neck. Her hair is in ringlets, with a fillet round the crown. Very carefully painted.

READ, J. H., 48, Wilbury Road, West Brighton.

LANDSCAPE AND PORTRAITS

OF DR. LYNN AND HIS MAN-SERVANT. 33 in. × 44 in.

A horse, dog, and two pigs. Painted at Cowes, 1797. Sold on Mr. Read's behalf by P. and D. Colnaghi for £350. Present owner unknown.

REVELL, FRANK F., 130, Belmont Road, Liverpool.

THREE PIGS IN A SHED. 9 in. × 12 in.

RICHARDSON, RALPH, F.R.S.E., F.S.A. Scot., 10, Magdala Place, Edinburgh.

1. PEASANT AND PIGS. *Engraved by J. R. Smith*, 1803. (Canvas.) 16 in. × 20 in. Signed. 1791.

A boy leans against the outside of a thatched pigsty. Beside him is a little girl in a blue frock. Two pigs, one black, one yellow, drink out of a trough. A white and brown spaniel looks into it.

(Cf. Mather, McClintock, Hatherley, and Black.)

An indifferent example of this painting *without the little girl* was sold at Dowell's, Edinburgh, November 14, 1896.

2. FULL CRY. Hunting scene. *Engraved* 1824. 5½ in. × 7 in. Unsigned. Undated.

A red-coated huntsman on grey horse is followed by a blue-coated huntsman on a brown horse. Other huntsmen in distance.

(Cf. Phillips, No. 53, which represents the same scene.)

3. RETURNING FROM WORK. 9½ in. × 11½ in. Signed. Undated.

A woman in a red cloak carries a bundle of faggots over her shoulder, and a carpenter's basket in her left hand. A boy and hairy dog follow her.

Exhibited at Grosvenor Gallery, 1887-88.



4. STORMY WEATHER. 16½ in. × 20½ in. Signed. Undated.

In foreground, preceded by a white dog, a red-cloaked woman carrying a vegetable basket is followed by a blue-cloaked little girl. Behind, a man on an ass holds on his hat, while his hand also grasps a stick. In background, a thatched cottage and a stormy sky.

5. BURNING BRUSHWOOD. 9½ in. × 14 in. Unsigned. Undated.

A smock-clad man, a woman, and two children round a fire. In background a cart with two men, followed by woman and child.

This water-colour drawing belonged to Mr. Billington (the celebrated singer's husband) in 1789.

RIDPATH, THOS., 12, Church Street, Liverpool.

1. INTERIOR OF A STABLE. 20 in. × 24 in. Unsigned. Undated.

To left, two horses standing at stall. To right, sheep, poultry, etc.

Formerly in collection of late Dr. Whittle, Liverpool.

2. THE PENNILESS WAGONER. 12 in. × 18 in. Signed. Undated.

An oil-painting purchased at sale of the house of an old Cheshire family in August, 1900. Its colouring is very fine.

ROE, ROBT. H., 68, Ommoney Road, New Cross, London, S.E.

CONTENTMENT. 13½ in. × 20½ in. Initialed. 1787.

A man looks into a pigsty in which reclines a sow. Beside her are three little pigs, one standing. A pail, crossed by a broom, to right. Mr. Roe is etching this picture on copper.

(Cf. Peck, No. 8.)

RUSTON, J. S., Monk's Manor, Lincoln.

1. GIPSIES. 7 in. × 9 in.

2. MOUNTAIN SCENE, with sunset glow and figures, one a friar in red, and a donkey. 11 in. × 14 in.

RUTHERFORD, MRS. ANDREW D., 9, Prince's Terrace, Dowanhill, Glasgow.

THE GIPSIES' TENT. *Engraved by J. Grozer*, 1795. 22 in. × 28 in. Signed. 1791. (Cf. Knight.)

SALTING, GEORGE, 86, St. James's Street, London.

1. GIPSY ENCAMPMENT. 20 in. × 26 in. Signed. 1789.

2. COWHERD AND MILK-MAID. (*Engraved.*) 20 in. × 26 in. Signed. 1792.

3. COUNTRY INN ("The Grapes"). 20 in. × 26 in. Signed. 1790.

Group of gipsies reposing in foreground to right. White horse led to stable. Two travellers on horseback leaving the inn.

4. THE BELL INN: Summer-time. 20 in. × 26 in. Signed. Undated.

Hay-wain and group of hay-makers regaling themselves in front of the inn. Landlady and little girl appear at inn door.

5. THE ALEHOUSE DOOR. *Engraved by R. S. Syer*, 1801. (Upright.) 11 in. × 14 in. Signed. 1792.

Two labouring men, the elder one seated with pipe and pot of beer, the younger standing and talking to him.

(Cf. Ussher.)

SANDERSON, ARTHUR, 25, Learmouth Terrace, Edinburgh.

1. THE DOLPHIN ALEHOUSE

DOOR. 27 in.  $\times$  35½ in. (A fine example.)

2. COTTAGES. *Engraved by W. Ward*, 1791. 19½ in.  $\times$  25½ in.

3. STABLE SCENE. 32½ in.  $\times$  42½ in.

4. GIPSIES. 17 in.  $\times$  23½ in.

5. MORLAND'S "GAINSBOROUGH." 9½ in.  $\times$  11½ in.

6. MORLAND'S "SIR JOSHUA." 9½ in.  $\times$  11½ in.

The last two pictures (ovals) are said to have been painted as the result of Morland wagering he could paint as well as either Gainsborough or Reynolds.

SARGEANT, JOHN, Burton Latimer, Kettering, Northamptonshire.

AN EVENING LANDSCAPE. (On wood.) 9 in.  $\times$  11½ in. Unsigned. Undated.

In the foreground stands a white horse, and behind it a peasant boy seated.

SCOTT, ALEX, Queen Mary's House, Jedburgh, N.B.

1. WINTER SCENE. 18 in.  $\times$  26 in. Unsigned. Undated.

Three sheep in snow near a snowclad tree. Bareheaded lad with bundle of hay. Man with pole.

2. SOW AND LITTER OF PIGS. 14 in.  $\times$  18 in. Initialed. Undated.

SCOTT, COL. C. H. S., 17, Eccleston Square, London, S.W.

PORTRAIT, said to be of the artist's wife. (Oval.) 25 in.  $\times$  30 in. Unsigned. Undated.

Mob cap with blue ribbons. Dark eyes; long, dark, curling hair. White muslin dress, blue sash. Background, blue hill and trees.

SCOTT, E. ERSKINE, Linburn, Kirknewton, Midlothian.

INTERIOR OF A STABLE.

26½ in.  $\times$  33 in. Signed. Undated.

SHEFFIELD. (See MAPPIN ART GALLERY.)

SMITH, H. HASKETT, Trowswell, Goudhurst (deceased).

1. SELLING CHERRIES. *Engraved by E. Bell*, 1801. 20 in.  $\times$  26 in. Signed.

This picture was sold at Christie's, May 9, 1896, for 1,000 *gs.*; bought by McLean.

2. THE DEATH OF THE FOX. *Engraved by E. Bell*, 1800. Signed. 1794.

Sum offered at Christie's, May 28, 1864, 41 *gs.*, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 300 *gs.*; bought by Dowdeswell.

3. LANDSCAPE, with gipsies round a fire. 19 in.  $\times$  25 in.

This picture was sold at Christie's, May 9, 1896, for 380 *gs.*; bought by Agnew.

4. RETURN FROM MARKET. *Original engraved by J. R. Smith*, 1793. 25 in.  $\times$  30 in. Signed. 1795.

Sum offered at Christie's, May 28, 1864, 62 *gs.*, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 130 *gs.*; bought by Philpot.

5. TEMPTATION. *Original engraved by W. Humphrey*, 1790. 25 in.  $\times$  30 in. Signed. 1792.

This picture was sold at Christie's, May 9, 1896, for 410 *gs.*; bought by Dowdeswell.

6. THE PIGGERY. 18 in.  $\times$  24 in. Signed.

This picture was sold at Christie's, May 9, 1896, for

320 *gs.*; bought by Dowdeswell.

Exhibited at Burlington House, 1872.

7. THE CATASTROPHE. 20 in. × 20 in. Signed. 1791.

Sum offered at Christie's, May 28, 1864, 36 *gs.*, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 320 *gs.*; bought by Wilson.

Exhibited at Burlington House, 1872.

8. INTERIOR OF STABLE, with two peasants, dog, and donkey. 15 in. × 20 in.

Sum offered at Christie's, May 28, 1864, 45 *gs.*, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 100 *gs.*; bought by Price.

9. THE WRECKERS. 41 in. × 54 in. Signed. 1791.

Sum offered at Christie's, May 28, 1864, 161 *gs.*, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 520 *gs.*; bought by Frazer.

Exhibited at Burlington House, 1872.

10. FISHWIFE BUYING FISH ON BEACH. 27 in. × 35 in. Signed. 1794.

Sum offered at Christie's, May 28, 1864, 121 *gs.*, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 240 *gs.*

The foregoing details are given to show the advance in the prices of Morlands which has taken place of late years. Mr. Max Michaelis is now owner

of "Temptation," "Selling Cherries," and "The Death of the Fox."

SMITH, SIR CHAS. CUNLIFFE, Bart., Suttons, Romford.

1. A FISHING PARTY. *Engraved by G. Keating*, 1789. 25 in. × 30 in.

2. LUNCHEON PARTY. *Engraved by W. Ward*, 1780. 25 in. × 30 in.

Both exhibited at Winter Exhibition, 1896, and at Victoria and Albert Museum, 1904.

3. LANDSCAPE. 9 $\frac{3}{4}$  in. × 12 in.

4. LANDSCAPE. 10 in. × 12 in. SOUTH KENSINGTON: VICTORIA AND ALBERT MUSEUM.

1. THE RECKONING. (Ob-long; fine.) 29 in. × 39 in.

2. HORSES IN A STABLE. (Oblong.) 34 in. × 46 $\frac{1}{4}$  in. Signed. 1791.

3. SEASHORE. Fishermen hauling in a boat. (Oblong; fine.) 33 $\frac{5}{8}$  in. × 46 $\frac{1}{4}$  in. Signed. 1791.

4. COAST SCENE. Boats and figures on the beach. (Panel, oblong.) 8 in. × 12 $\frac{1}{2}$  in. Signed. 1792.

5. A GIRL seated in a landscape and fondling a dove. (Oval.) 7 $\frac{3}{4}$  in. × 9 in. Signed.

6. VALENTINE'S DAY; or, JOHNNY GOING TO THE FAIR. *Engraved by J. Dean*, 1787. (Upright, fine.) 13 $\frac{1}{2}$  in. × 18 in.

7. WINTER SCENE, with woman and donkeys. Sketch. (Panel, upright.) 5 in. × 6 $\frac{1}{4}$  in.

8. LANDSCAPE AND COTTAGE, with market cart, dog, etc. (Oblong.) 16 in. × 17 $\frac{3}{4}$  in.

Said to be a copy of Mr. Peck's No. 7.

9. BEACH SCENE, with boats, boatmen, and dogs. (Oblong.) 19 $\frac{1}{4}$  in. × 25 $\frac{1}{2}$  in.

(By or after Morland.)

10. A HUNTING SCENE.  
9½ in. × 11½ in. Signed.

11. A FARMYARD. 14 in. × 18½ in.

A portrait in this gallery by John Russell, R.A., said to be of George Morland, was the subject of letters by Mr. Richardson in the *Times* of 7th and 20th November, 1895. He maintained, and Mr. Arthur N. Gilbey supported his contention, that it was not a portrait of George Morland, as it bore no resemblance of contemporary portraits of him, such as those by Morland himself, or by his friend, T. Rowlandson.

TENNANT, SIR CHARLES, Bart., of The Glen, Innerleithen, N.B.

1. CHILDREN PLAYING AT SOLDIERS. *Engraved by G. Keating*, 1788. Painted for Dean Markham of York. (Canvas.) 28 in. × 35 in. Unsigned. Undated.

Woody landscape; children looking on.

From the collection of Joseph Strutt.

Exhibited at Manchester, 1857.

Although Morland is *facile princeps* as the English painter of children, none of his paintings of children were exhibited in the recent "Fair Children" Exhibition in the Grafton Gallery. (See Peck, No. 12.)

2. BOYS ROBBING AN ORCHARD. *Engraved by E. Scott*, 1790. 27 in. × 35 in. Unsigned. Undated. Bolckow Collection.

Four boys stealing apples; a farmer appears with a bulldog. (Canvas.)

Exhibited at Glasgow in 1889.

3. THE FIND. 10½ in. × 15 in. Unsigned. Undated.

A spirited scene in the hunting-field. (Canvas.)

Exhibited at the Grosvenor Gallery, 1888.

4. FULL CRY. 10½ in. × 15 in. Initialed. Undated.

A spirited scene in the hunting-field. (Canvas.)

Exhibited at the Grosvenor Gallery, 1888.

5. LANDSCAPE WITH RIVER. 12½ in. × 17½ in. Unsigned. Undated.

A horseman going down a road, and a peasant talking to a woman in a red cloak, seated, holding a baby. To the right a man fishing. (Panel, oval.)

6. TWO DONKEYS, MARE AND FOAL, standing in a landscape. (Canvas.) 10 in. × 12 in. Signed. Undated.

7. LANDSCAPE WITH FIGURES. 12 in. × 16 in. Signed. 1792.

A stage-coach going down a road. Cattle and a horse in foreground. Sheep on grass to right. (Canvas.)

Formerly in collection of J. H. Anderdon, Esq.

8. HILLY LANDSCAPE, with river and figures. (Canvas.) 12 in. × 15 in. Unsigned. Undated.

9. IDLENESS. *Engraved by C. Knight*, 1788. (Canvas, oval.) 9½ in. × 11½ in. Unsigned. Undated.

Exhibited at Burlington House, 1885, and at the Grosvenor Gallery, 1888.

10. DILIGENCE. *Engraved by C. Knight*, 1788 (Canvas, oval.) 9½ in. × 11½ in. Unsigned. Undated.

Exhibited at the Old Masters' Exhibition, 1885, and at the Grosvenor Gallery, 1888.





THWAITES, MRS., Addison Lodge, Addison Road, London, W.

1. THE KITE ENTANGLED. *Engraved by W. Ward, 1790.* 20½ in. × 26½ in. Unsigned. Undated.

Exhibited at Grosvenor Gallery, 1888-89.

2. THE FAMILY PARTY. Unsigned. Undated.

TOLLEMACHE, H. J.

1. INTERIOR OF A STABLE. 25¼ in. × 30 in. Signed, and dated 1791.

2. THE COUNTRY BUTCHER. 25¼ in. × 30 in. Signed, and dated 1792.

TROTTER, COUTTS, 17, Charlotte Square, Edinburgh.

FARM STABLE, with two HORSES. 28½ in. × 36 in. Unsigned. Undated.

A youth sits on ground. A girl hands him a mug of beer.

(Belonged to Mr. Trotter, of Dreghorn, owner's grandfather.)

The physiognomies seem rather too refined for G. Morland.

TURNER, THOMAS, 42, Mill Hill Road, Norwich.

1. OUTSIDE AN INN. Man with white horse in conversation with a woman. (On canvas.) 11½ in. × 16 in. Unsigned. Undated.

2. THREE SHEEP under stunted pollard oak. (On canvas.) 12 in. × 14½ in. Unsigned. Undated.

3. EXTERIOR OF A FARMHOUSE, with figures, carts, and animals. (On panel.) 11 in. × 13 in. Initialed. Undated.

4. COAST SCENE, with figures. A storm coming up. (On panel.) 10½ in. × 13 in. Unsigned. Undated.

USSHER, REV. R., Vicar of Westbury, Brackley.

1. THE SHEPHERD'S MEAL. (Cf. Barton.)

2. THE ALEHOUSE DOOR. (Cf. Salting.)

These have been in the Vicar's family for about one hundred years.

VERNON, J. Y. V., Strathallan, Southbourne, Hants.

GIRL AND PIGS. (On panel.) 14 in. × 17 in. Signed. Undated.

WALKER, REV. GEORGE, B.D., The Manse, Castle Douglas, N.B.

THE NAG'S HEAD, OR TOOTING INN, SURREY. 28 in. × 36 in. Signed. 1791.

On sign, head of black horse with white face. A stable-boy holds a white pony, from which a blue-coated rustic has alighted. The landlady hangs clothes on a line. Two dogs eye each other.

WALLACE COLLECTION, Hertford House, Manchester Square, London, W.

A VISIT TO THE BOARDING-SCHOOL. *Engraved by W. Ward, 1789.* 23¾ in. × 29 in. [No. 574.]

WALLER, J. G., 68, Bolsover Street, London, W.

SCENE OUTSIDE COTTAGE. Farmer in conference with woman and child. Two horses, one white, one bay, held by a youth. A woman hangs out clothes. Oak-tree before cottage. 18½ in. × 24 in. Signed. Undated.

WALLING, JOHN, 24, Holland Road, New Brighton, Cheshire.

THE COUNTRY BUTCHER. *Engraved by T. Gosse, 1802, and W. Barnard, 1810.*

(Painted on mahogany or teak.)  
16½ in. × 21 in. Signed. Date  
indistinct.

WALLIS AND SON, 120, Pall Mall,  
London, S.W.

1. THE STORM. 28 in. × 36  
in. Signed.

2. A GIPSY CAMP. 18 in. ×  
24 in. Signed.

3. WINTER. 25 in. × 30 in.  
Signed.

4. THE STAGE-COACHMAN.  
12 in. × 15 in. Signed.

5. THE SHEPHERD. 25 in.  
× 30 in. Signed.

6. THE SHEPHERD. 11¾ in.  
× 15 in. Signed. 1793.

7. THE GENTLE ART. 10 in.  
× 12 in. Initialed.

8. SHELTERING FROM THE  
STORM. 12 in. × 14 in. Un-  
signed.

A man holding on his hat,  
and mounted on a rough white  
pony, takes shelter under an  
oak-tree, beneath which are  
seated a woman in a red cloak,  
with a basket on her left arm,  
and a little boy dressed in a  
blue coat and wearing a Scotch  
blue bonnet.

A sketch for this painting  
was sold at Dowell's, Edin-  
burgh, November 14, 1896.

WALTERS, MRS. CAER LLAN,  
Cwmcarvan, near Monmouth.

1. AN OLD WHITE HORSE  
standing at a manger in an  
open shed, a brown horse lying  
down behind. A snowy land-  
scape seen through the open  
door. 8 in. × 10 in. Signed.

2. A MASTIFF (with collar)  
defending a dead sheep from  
another dog. A cottage in  
the distance. 12 in. × 15 in.  
Signed.

Mrs. Walters inherited above  
from her maternal grandfather,  
the late George Boyd, Esq.,  
Chief Clerk of the Treasury,

who resided at 11, Chesham  
Place, London, S.W.

WARREN, E. B., 2, 013, Spruce  
Street, Philadelphia, U.S.A.

A STORM. (Fine oil-paint-  
ing.) 34 in. × 45½ in. Signed.  
Undated.

Sold by Lord North's trustees  
to Mr. L. C. Delmonico, New  
York, through Messrs. Agnew  
and Sons, London, and ac-  
quired by Mr. Warren, Octo-  
ber, 1895.

WARREN, REV. B. J., SS. Peter  
and Paul Vicarage, Upper Ted-  
dington.

WINTER SCENE. A snow-  
clad barn and tree stump.  
Children skating and sliding  
on a pond, and a dog drinking  
where ice broken. 30 in. × 36  
in. Signed. 1787.

(Left to Mr. Warren's father  
ninety years ago by a gentle-  
man who bought it from Mor-  
land himself. Never engraved.)

WASHINGTON, U.S.A. (See  
CORCORAN.)

WHITE, LIEUT.-COL. F. A.,  
Castor House, Northampton.

1. BOYS BATHING. *Engraved  
by E. Scott*, 1804. (Canvas.)  
26 in. × 35 in. Unsigned. Un-  
dated.

2. BLIND MAN'S BUFF. *En-  
graved by W. Ward*, 1788.  
(Canvas.) 26 in. × 35 in. Un-  
signed. Undated.

3. CHILDREN BIRDS'- NEST-  
ING. *Engraved by W. Ward*,  
1789. (Canvas.) 24 in. × 30 in.  
Unsigned. Undated.

4. JUVENILE NAVIGATORS.  
*Engraved by W. Ward*, 1789.  
(Canvas.) 24 in. × 30 in. Un-  
signed. Undated.

WHITEHEAD, T., Down's House,  
Cedars Road, Clapham,  
London.

THE FISHERMAN. (Never  
engraved.) 20 in. × 26 in.

WILLIAMS, ROMER, 58, Great Cumberland Place, Hyde Park, London, W.

1. THE BELL INN. 15 in. × 18 in.

Outside inn. Landscape. Horses, one white. Figures reclining on seat round a tree in front of inn door.

2. YOUTH DIVERTING AGE. *Engraved by J. Grozer, 1789 and 1794.* 11½ in. × 14 in.

3. THE STARTLED MILKMAID. 12 in. × 14½ in.

Young milkmaid sits by cow with overturned milk-pail, she being startled by young man coming up suddenly behind her. (*Engraved.*)

WILSON, John, 272, Sauchiehall Street, Glasgow.

THE FIRST OF SEPTEMBER: MORNING. *Engraved by W. Ward, 1794.* 20 in. × 24 in.

THE FIRST OF SEPTEMBER: EVENING. *Engraved by W. Ward, 1794.* 20 in. × 24 in.

WOLSELEY, FIELD - MARSHAL THE RIGHT HONOURABLE THE VISCOUNT, etc., War Office, London.

Several drawings by G. Morland.

WOLVERHAMPTON ART GALLERY.

THE COMING STORM (Isle of Wight).

WOOD, EDWARD COLLINS, Keithwick, Coupar Angus, N.B.

1. THE COMFORTS OF INDUSTRY. *Engraved by H. Hudson, 1790.* 12 in. × 15 in. Unsigned.

2. THE MISERIES OF IDLENESS. *Engraved by H. Hudson, 1790.* 12 in. × 15 in. Unsigned.

Presented by George Morland to Mr. Wood's grandfather, E. Collins, Esq., of Maize Hill, Greenwich.

WOOD, RICHARD, Cattal, York.

1. ROADSIDE INN OR COTTAGE, with man seated on a bench holding his horse, while a woman pours something into a wineglass. A basket containing a leg of mutton on bench, and a dog on ground. 18 in. × 23 in. Unsigned. Undated.

2. COTTAGE BY SEASIDE, with boat containing two men and dog. Man and woman on shore, the latter holding a barrel and pouring something into a quart pot. 18 in. × 23 in. Unsigned. Undated.

(Mr. Wood has had above for twenty-five years, and the person he got them from possessed them for forty years.)

## APPENDIX IV

(Contributed by Ralph Richardson)

CHRONOLOGICAL CATALOGUE OF ENGRAVINGS, ETCHINGS, ETC., AFTER GEORGE MORLAND, SHOWING THE YEARS OF THEIR PUBLICATION, ETC. (ALL WERE PUBLISHED IN LONDON)

### ABBREVIATIONS.

M. = Mezzotint.

C. = Chalk, or stipple.

A. = Aquatint.

L. = Line engraving.

Col. = Coloured copies published.

B.M. = In British Museum Collection.

A *brace* connecting engravings signifies that they form a pair or series.

*The prices marked are those obtained, during recent years, at public auctions in London.*

	1780.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
{	The Angler's Repast, B.M., M. ( <i>reissued</i> , 1789) ... ..	W. Ward.	J. R. Smith.	Sir C. Cunliffe Smith, Bart.
	A Party Angling. 1789. £99 15s. (Bulteel sale, 1904)			
		Ditto.	Ditto.	
1783.				
Children Nutting, M. ( <i>reissued</i> , 1788). 6 gs. ... ..				
		E. Dayes.	Ditto.	
1785.				
{	How Sweet's the Love that meets Return, B.M., C. 13 gs. ...	T. Gaugain.	T. Gaugain.	
	The Lass of Living- stone, B.M., C. £7 17s. 6d. ...			
		Ditto.	Ditto.	



	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
1785.			
Love and Constancy rewarded, B.M., M., A. ... ..	P. Dawe.	W. Hinton.	
Scene from "The Gentle Shepherd," C., B.M. ... ..		T. Merle and R. Dodd.	
1786.			
Tom Jones' First In- terview with Molly Seagram, M. £5 10s.	W. Ward.	W. Holland.	
1787.			
Harley and Old Ed- wards ( <i>from</i> "Man of Feeling"), B.M. £2 12s. 6d. ...	John Pettit.	Ditto.	
Valentine's Day, B.M., <i>col.</i> M. 2 <i>gs.</i>	J. Dean.	J. Dean.	South Kensington Museum.
Domestic Happiness, <i>col.</i> M. 3 <i>gs.</i> ...	W. Ward.	W. Dickinson.	
The Coquette at her Toilette, <i>col.</i> M. £6. The pair, col- oured, £76 ...	Ditto.	Ditto.	
The Happy Family, B.M. ... ..	J. Dean.		
The Delightful Story, B.M. ... ..	W. Ward.		
1788.			
A Visit to the Child at Nurse, <i>col.</i> M. ( <i>for companion see</i> <i>first entry</i> , 1789). 33½ <i>gs.</i> (May 9, 1900); with com- panion, 18 <i>gs.</i> , 88 <i>gs.</i> , and 120 <i>gs.</i> ...	Ditto.	J. R. Smith.	
The Power of Justice, B.M., M. £19 ...	J. Dean.	J. Dean.	
The Triumph of Be- nevolence, B.M., M. £16 ... ..	Ditto.	Ditto.	
Sportsman's Hall, B.M. ... ..	W. Ward.	W. Holland.	
The Widow, B.M., M. £7 17s. 6d. ...	J. Dean.	J. Dean.	

1788.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
Blind Man's Buff, <i>col.</i> M. 6 <i>gs.</i> , £7 17s. 6d., and <i>proof</i> , 10 <i>gs.</i> ...	W. Ward.	J. R. Smith.	Col. F. A. White.
Children playing at Soldiers, B.M., M. £8, 13 <i>gs.</i> , and 36 <i>gs.</i>	G. Keating.	Ditto.	Sir C. Tennant, Bart.
The First Pledge of Love, C. ... ..	W. Ward.	T. Prattent.	
Suspense, M. 11 <i>gs.</i>	Ditto.		
Delia in the Country, B.M., C., <i>col.</i> £16 5s. 6d. ... ..	J. R. Smith.	J. R. Smith.	
Delia in Town, B.M., C., <i>col.</i> £28 7s. The pair, coloured, 178 <i>gs.</i> ... ..	Ditto.	Ditto.	
Anxiety; or, The Ship at Sea, B.M., M. ...	P. Dawe.	W. Dickinson.	
Mutual Joy; or, The Ship in Harbour, B.M., M. The pair, 9 <i>gs.</i> ... ..	Ditto.	Ditto.	
The Fair Seducer, C.	E. J. Dumée.	J. R. Smith.	
The Discovery, C. A pair in bistre, 21 <i>gs.</i> ... ..	Ditto.	Ditto.	
Variety, B.M., C., <i>col.</i> £3 17s. 6d. and £33 ... ..	W. Ward.		
Constancy, B.M., C., <i>col.</i> In bistre, £5 10s. The pair, col- oured, £66 ... ..	Ditto.*	W. Dickinson.	T. J. Barratt
The Pledge of Love, B.M., <i>col.</i> M. ...	Ditto.	Ditto.	Ditto.
Children Nutting, <i>col.</i> M. 7½ <i>gs.</i> ( <i>v.</i> 1783)	E. Dayes.		
Morning Reflection, B.M. ... ..	G. Graham.	E. Jackson.	
Children fishing, <i>col.</i> M. ... ..	P. Dawe.	W. Dickinson.	G. Peck.
Children gathering Blackberries, <i>col.</i> M. The pair, 17 <i>gs.</i> ; "Blackberries" alone, 10½ <i>gs.</i> (May 5, 1900) ...	Ditto.	Ditto.	
The Strangers at Home, B.M., C. ...	W. Nutter.	E. M. Diemar.	} The late C. F. Huth.

\* Also engraved by Bartolozzi, B.M.

1788.

	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
{ Spring, C. ... ..	W. Ward.	T. Prattent.	
{ Summer, C. ... ..	Ditto.	Ditto.	
{ Autumn, C. ... ..	Ditto.	Ditto.	
{ Winter, C. ... ..	Ditto.	Ditto.	
The Idle Laundress, C. ( <i>v.</i> 1803) ... ..	W. Blake.	J. R. Smith.	
{ Indulgence, C. ... ..	J. Prattent.	J. Brydon.	
{ Discipline, <i>col.</i> C.			
{ Oval, coloured,			
{ £5 10s. ... ..	Ditto.	Ditto.	
The Agreeable Sur- prise, M. ... ..		C. Bowles.	
On the Wings of Love, M. ... ..		R. Sayer.	
Seduction, B.M., M. £4 14s. 6d. and 6 <i>gs.</i>			
(May 5, 1900) ... ..	John Young.		
Credulous Innocence, B.M., M. £2			
17s. 6d. ... ..	Ditto.		
{ Idleness. 8 <i>gs.</i> ... ..	C. Knight.		{ Sir C. Tennant, Bart.
{ Diligence ... ..	Ditto.		

1789.

A Visit to the Board- ing School, <i>col.</i> M. ( <i>for companion see</i> <i>first entry</i> , 1788). With companion, coloured, 88 <i>gs.</i> , 120 <i>gs.</i> , £115 10s. (Bulteel sale, 1904)	W. Ward.	J. R. Smith.	Wallace Col- lection, Hert- ford House.
{ A Party angling, <i>col.</i> M. ... .. The Angler's Repast, <i>col.</i> M. The pair, coloured, £29, £54, and 140 <i>gs.</i> (Novem- ber 19, 1900) ( <i>v.</i> 1780) ... ..	G. Keating.	Ditto.	Sir C. Cunliffe Smith, Bart.
	W. Ward.	Ditto.	
Youth diverting Age, M. £6 ( <i>v.</i> 1794).	J. Grozer.	W. Dickinson.	R. Williams.
{ A Mad Bull, B.M., A. ... .. An Ass Race, B.M., <i>col.</i> M. £2 ... ..	R. Dodd.	P. Cornman.	
	W. Ward.	Ditto.	

1789.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
Juvenile Navigators, B.M., <i>col.</i> M. £11 os. 6d., £12 10s. ( <i>proof</i> ) ... ..	W. Ward.	J. R. Smith.	Col. F. A. White.
Children Birds'-nesting, B.M., <i>col.</i> M. The pair, coloured, £26 5s. and £90 ...	Ditto.	Ditto.	Ditto.
Louisa ( <i>two companion plates</i> ), B.M., <i>col.</i> C. The pair, coloured, £27 (March 8, 1900), £31, £39 8s. ...	T. Gaugain.	Ditto.	One of the pair, G. Peck.
The Pleasures of Retirement, B.M., M. 6 gs. ... ..	W. Ward.	J. T. Smith.	
Guinea-pigs, B.M., C., <i>col.</i> ... ..	T. Gaugain.	T. Gaugain.	Capt. F. Lowther, R.N.
v. Dancing Dogs, 1790, a pair. The pair, coloured, £36 £41 (June 27, 1903), £63			

THE LÆTITIA SERIES,  
viz. :

Plate 1. Domestic Happiness, C., <i>col.</i> ...	J. R. Smith.	J. R. Smith.
„ 2. The Elopement, C., <i>col.</i> ...	Ditto.	Ditto.
„ 3. The Virtuous Parent, C., <i>col.</i> ...	Ditto.	Ditto.
„ 4. Dressing for the Masquerade, C., <i>col.</i> ...	Ditto.	Ditto.
„ 5. The Tavern-door, C., <i>col.</i> ...	Ditto.	Ditto.
„ 6. The Fair Penitent, C., <i>col.</i> ...	Ditto.	Ditto.

The first three plates, coloured, £25 4s.; the six plates, £30 9s.; the six coloured, £60; separate plates, £8 10s., £9 10s.



1789.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.

The Tomb, B.M., C.,

*col.* ... ..

J. Dean.

J. Dean.

Refreshment, A.,

B.M. ... ..

W. Ward.

P. Cornman.

{ The Fruits of Early

Industry and

Economy, B.M.,

*M., col.* Coloured,

£11 15s. ... ..

Ditto.

T. Simpson.

{ The Effects of Youth-

ful Extravagance

and Idleness, B.M.,

*M., col.* The pair,

coloured, £15, £30,

£33 (*v.* 1794) ...

Ditto.

Sir W. Gilbey,  
Bart.

The List'ning Lover,

B.M. ... ..

T. Rowland-  
son.

{ Farmer's Visit to his

Married Daughter

in Town, C., *col.*,

B.M. £9 ... ..

W. Bond.

{ The Visit returned in

the Country, C., *col.*

B.M. The pair,

£5 15s., £17 17s.,

£30 ... ..

Ditto.

1790.

A Rural Feast, B.M.,

*M.* £7 17s. 6d. ...

J. Dean.

J. Dean.

The Kite entangled,

*M.* £3 ... ..

W. Ward.

J. R. Smith.

Mrs. Thwaites.

{ Jack in the Bilboes,

*col. M.* £1 2s. (*cf.*

1797) ... ..

Ditto.

P. Cornman.

Royal Hollo-  
way College,  
Egham.

{ The Contented

Waterman, *col. M.*4 *gs.* ... ..

Ditto.

Ditto.

{ The Squire's Door,

B.M., C., *col.* ...B. Duter-  
reau.

J. R. Smith.

{ The Farmer's Door,

B.M., C., *col.* The

pair, coloured, £60

18s. and £94 10s.

(Bulsteel sale, 1904)

Ditto.

Ditto.

1790.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
St. James's Park, C., <i>col.</i> ... ..	F. D. Soiron.	T. Gaugain.	Rev. R. Blathwayt.
A Tea-garden, B.M., C., <i>col.</i> The pair, coloured, £49 7s., £57, £68 5s., £76, £86, £92, and 136 gs. (June 4, 1901).	Ditto.* W. Humphrey.	Ditto. W. Dickin- son.	Max Michaelis.
Temptation, B.M., M.	T. Gaugain.	T. Gaugain.	Capt. F. Lowther, R.N.
Dancing Dogs, B.M., C., <i>col.</i> (See Guinea-pigs, 1789, a pair.)			

SHOOTING SERIES—  
etched by T. Row-  
landson; aquatint  
by S. Alken; pub-  
lished by J. Harris  
and T. Merle:

1. Pheasant-shooting.
  2. Partridge - shoot -  
ing.†
  3. Duck-shooting.
  4. Snipe-shooting.†
- 1 and 2, £24 3s.;  
3 and 4, £24 3s.

1 and 2 Sir  
Walter Gilbey,  
Bart.

M o r n i n g ; o r ,  
T h o u g h t s o n  
A m u s e m e n t s f o r  
t h e E v e n i n g , £8.

Affluence reduced, M.  
£3 3s., £5 10s. ...

The Soldier's Fare-  
well, C., *col.* ...

The Soldier's Return,  
B.M., *col.* £7 17s. 6d.

The pair in brown,  
4 gs.; coloured,  
40 gs. ...

Pedlars, B.M., L. (v.  
1805) ...

Travellers reposing,  
B.M., L. ...

Sliding, B.M., L. ...

M. Colnaghi  
and Co.

H. Hudson. J. R. Smith.

G. Graham. T. Simpson.

Ditto. Ditto.

J. Fittler. J. Fittler.

Ditto. Ditto.  
Ditto. P. Cornman.

\* Also engraved by Mlle. Rollet, B.M.

† Also engraved by C. Catton, jun., B.M.

1790.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.

The Bell, L. ...	J. Fittler.	J. Fittler.	
Virtue in Danger, B.M., L. ...	Ditto.	P. Cornman.	
{ The Miseries of Idle- ness, B.M., <i>col.</i> M.	H. Hudson.	J. R. Smith.	E. Collins
{ The Comforts of In- dustry, B.M., <i>col.</i> M.			Wood.
{ The pair, coloured, £3 17s. 6d., £6 6s.	Ditto.	Ditto.	Ditto.
La Chasse de la Bé- cassine (Snipe), B.M., L. ...	A. Suntach.		
{ Boys robbing an Or- chard, B.M., <i>col.</i> M.	E. Scott.		Sir C. Tennant,
{ The Angry Farmer, B.M., <i>col.</i> M. These			Bart.
{ two, with "Boys bathing" and "Boys skating" (1804), in colours, £16 5s. 6d. ...	Ditto.		
The Amorous Plough- man, B.M. ( <i>v.</i> 1792).	I. Jenner.	T. Jones and I. Jenner.	

1791.

{ Cottagers, B.M., M. 13 <i>gs.</i> ...	W. Ward.	T. Simpson.	A. Sanderson.
{ Travellers, B.M., M., <i>col.</i> , £6, and coloured, 31 <i>gs.</i>			
{ The pair, 66 <i>gs.</i> ...	Ditto.	Ditto.	

THE RECRUIT, OR  
DESERTER, SERIES:

Plate I. Trepanning a Recruit, B.M., M., <i>col.</i> ...	G. Keating.	J. R. Smith.
„ 2. Recruit de- serted, B.M., M., <i>col.</i> ...	Ditto.	Ditto.
„ 3. Deserter taking leave of his Wife, B.M., M., <i>col.</i>	Ditto.	Ditto.
„ 4. Deserter par- doned B.M., M. <i>col.</i> ...	Ditto.	Ditto.

The four plates,  
£22 10s., £30; and  
in colours, £54, £61.

1791.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
{ African Hospitality, M. ... ..	J. R. Smith.*	J. R. Smith.	
{ Slave Trade, M. The pair, £4 15s., £5 15s. 6d.; v. 1814.	Ditto.*	Ditto.	
A Christmas Gambol, M., 5 gs. ... ..	Ditto.	Ditto.	
The Benevolent Lady, C. ... ..	E. J. Dumée.	T. Prattent.	
{ Changing Quarters, C The Billeted Soldier, C., col. £3 10s., and coloured 8 gs. ...	J. Hogg.	T. Simpson.	
{ Girl and Calves, M. (v. 1802) ... ..	Ditto.	Ditto.	
Nurse and Children in the Fields, M. col. Coloured, £45.	W. Ward.	Collins and Morgan.	
The Sportsman Enamour'd; or, The Wife in Dan- ger, B.M., M.	G. Keating.	Moore and Kirton.	
La Chasse du Canard (Duck), B.M., L.	J. R. Smith.		
La Chasse de la Bécasse (Wood- cock), B.M., L. ...	A. Suntach.		
La Chasse du Lièvre (Hare), B.M., L. ...	Ditto.		
	Ditto.		
1792.			
The Woodcutter, M. 7 gs. ... ..	W. Ward.		
The Carrier's Stable, M. 22 gs. ... ..	Ditto.	T. Macklin.	C, A Barton.
{ The Country Girl at Home, A., B.M., 4 gs. ... ..	M. C. Prestel and E. M.	E. M Diemar.	
{ The Country Girl in London, A., B.M.	Diemar.		
The Country Stable, B.M. £4 14s. 6d. ...	Ditto.	Ditto.	
	W. Ward.	D. Orme and Co., E. Walker, and J. F. Tomkins.	

\* Also engraved by Mlle. Rollet, B.M.



1792.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
The Barn-door, M. 4 <i>gs.</i> ... ..	W. Ward.	T. Simpson ; Darling and Thompson.	
The Sportsman's Re- turn, M., <i>col.</i> £8 18s. 6 <i>d.</i> ( <i>proof</i> ), and £17 coloured	Ditto.	Thos. Macklin.	Mrs. Ashton.
The Shepherd's Boy, B.M. £3 5 <i>s.</i> ...	Ditto.	D. Orme and Co., E. Walker, and J. F. Tom- kins.	
The Farmer's Stable,* B.M., M. <i>col.</i> Coloured, £9 and £37 (Bulsteel sale, 1904). (Original in National Gallery, London.) ... ..	Ditto.		
Gipsies, B.M., M. 6 <i>gs.</i> ... ..	Ditto.	T. Simpson.	
{ Morning : Hunters starting, A. ...	S. Alken.	J. Vivares and Son.	
{ Evening : Sportsmen refreshing, A. (cf. 1801) ... ..	Ditto.	Ditto.	
Coursing, A. (Etched by G. Morland) ...	...	J. Read.	
{ Children feeding Goats, C., <i>col.</i> ...	P. W. Tom- kins.	D. Orme and Co. and E. Walker.	
{ Children feeding Chickens, C., <i>col.</i> The pair, coloured, 33 <i>gs.</i> (March 8, 1900) ... ..	Ditto.		
{ The Amorous Plough- man, <i>col.</i> M. ( <i>v.</i> 1790) ... ..	J. Jenner.	T. Jones and Is. Jenner.	
{ Gipsy Courtship, <i>col.</i> B.M. The pair, £13 10 <i>s.</i> ... ..	Ditto.	Ditto.	
Rubbing down the Post-horse, B.M. ( <i>v.</i> 1794 and 1799†).			
Duck-shooting, B.M.	T. Rowland- son.		
STUDIES of following, etched by J. Baldrey ; B.M. :			
Pigs, Sheep, etc.			
Men, Donkey, etc.			

\* Same title, but different subject, 1795.

† The companions to this print have been "Fighting Dogs," 1794, and "Watering the Cart-horse," 1799.

1792.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.Horses, Sheep, etc.  
Cart, Wheelbarrow,  
etc.

Men, children, etc.

Ditto.

Dog, Ass, etc.

Cart-horses.

STUDIES of following,  
the etchings published  
by J. Harris; B.M.

Men.

Horses, etc.

Sheep, etc.

Man at Watering-  
trough, a woman  
seated near.

1793.

A Carrier's Stable,

B.M. ... ..

W. Ward.

T. Simpson.

Feeding the Pigs, M.

*col.* 10 *gs.*, £16, andcoloured, 40 *gs.* ...

J. R. Smith.

J. R. Smith.

Return from Market,

B.M., M. 13 *gs.*, 24*gs.*, £19 8*s.* 6*d.* ...

Ditto.

Ditto.

The Happy Cottagers,

B.M., M. ... ..

J. Grozer.

B. B. Evans.

The Gipsies' Tent,

B.M., M. The pair,

14½ *gs.* (May 5,

1900); separate, 6

*gs.* and £4 15*s.* ...

Ditto.

Ditto.

J. W. Knight.

Smugglers, B.M., M.

£2 8*s.* ... ..

J. Ward.

J. R. Smith.

Dowdeswell.

Fishermen, B.M., M.

£2 16*s.* ... ..

Ditto.

Ditto.

Burning Weeds, M.

*col.* Coloured, 42 *gs.*

Ditto.

B. Tabart.

Cows, M. ... ..

E. Bell.

E. Bell and

"Original Sketches

from Nature" Title-

page, B.M. Etch-

ing published by T.

Simpson.

J. Dixie.

Woman and Child,

Goat, etc. Etching

published by T.

Simpson.

1793.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.Sunset: A Scene in  
Lancashire\* ...

J. Ward.

Two Country Boys.  
Etching published  
by T. Simpson.Two Boys, Girl's  
Head, etc. Etch-  
ing published by  
T. Simpson.Boy at Pump. Etch-  
published by T.  
Simpson.Cart passing Wooded  
Scenery, B.M.  
Etching published  
by D. OrmeSTUDIES of following,  
the etchings published  
by J. Harris; B.M.:

Horses, etc.

Children, etc.

Harrowing a Field.

Greyhounds, etc.

Fisherwomen, etc.

Men, etc.

Children, etc.

Two Men.

1794.

The Effects of Youth-  
ful Extravagance  
and Idleness, B.M.,  
M. (cf. 1789) ...

W. Ward.

T. Simpson.

Sir W. Gilbey,  
Bart.Fighting Dogs, B.M.,  
*col.* M. 4 *gs.*, in  
colours ...

J. R. Smith.

J. R. Smith.

The Happy Family,  
M. £2 4s. ...

J. Dean.

The First of Septem-  
ber: Morning, *col.*  
M. ...

W. Ward.

T. Simpson and John Wilson.  
W. Ward.The First of Septem-  
ber: Evening,  
B.M., *col.* M. The  
pair, coloured, £20,  
£31 10s., £36 15s.

Ditto.

Ditto.

Ditto.

A Man asleep, B.M.

\* This represents a scene at the door of the Red Lion Inn.

1794.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.

Studies of Horses' Heads, etc., B.M.			
Foxhunters and Dogs leaving the Inn, B.M. Etching by J. Wright.			
Foxhunters and Dogs in a Wood, B.M. Etching by J. Wright.			
Full Cry, B.M. Etch- ing by J. Wright.			
Fox about to be Killed, B.M. Etching by J. Wright ... ..	...	...	Max Michaelis.
Boy and Pigs, B.M. Etching by J. Wright.			
Shepherds, B.M. Etching by J. Wright.			
Country Lads at a Gate, B.M. Etch- ing published by J. D. Orme.			
Belinda ; or, The Billet-Doux, C., <i>col.</i> , B.M. ... ..	Burrows.	J. Read.	T. J. Barratt.
STUDIES of following, the etchings published by J. Harris ; B.M. :			
Pigs, etc.			
Group of Goats.			
Rabbits eating a Carrot.			
Boy and Girl.			
Sheep.			
Men.			
Men and Horse.			
Dogs.			
Church and Milk- man.			
Youth diverting Age, B.M., M. ( <i>v.</i> 1789).	J. Grozer.		Romer
£6 ... ..			Williams.
Rubbing down the Post-horse, B.M., M. ( <i>v.</i> 1792 and 1799) ... ..	J. R. Smith.		



1794.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
Children feeding Goats, B.M. (v. 1792).			
1795.			
Morning ; or, The Benevolent Sports- man, B.M., M., <i>col.</i> 7 <i>gs.</i> ... ..	J. Grozer.	J. Grozer.	
Evening ; or, The Sportsman's Re- turn, B.M. M. <i>col.</i> £13 2 <i>s.</i> 6 <i>d.</i> , £20 (fine). The pair, proofs, in colours, £42 ... ..	Ditto.	Ditto.	
The Farm-yard, B.M., M., 7 <i>gs.</i> , £16 ...	W. Ward.	J. R. Smith.	
The Farmer's Stable, B.M., M. 14 <i>gs.</i> (cf. 1792) ... ..	Ditto.	Ditto.	
The Rustic Ballad, M. £3 ... ..	S.W. Rey- nolds.	J. Read.	
Hunting : Full Cry, B.M.			
Women going up Ladder, B.M.			
Rustic Scene : Cattle, etc., B.M.			
Huntsmen and Dogs, B.M. Etching by J. Wright			
Foxhunters and Dogs at Bluebell Door, B.M. Etching by J. Wright.			
STUDIES of following, the etchings published by J. Harris ; B.M. :			
Men and Girl.			
Sloop in a Creek.			
Boat Ashore.			
Friendship, B.M.			
Gathering Wood, B.M. (cf. 1799) ...	R. M.		
Gathering Fruit, B.M. The pair, £1 6 <i>s.</i> ... ..	Meadows. Ditto.		
The Lucky Sports- man, B.M. ..	F D. Soiron.	B. Tabart.	

	1796.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
	The Fleecy Charge, M. £1 1s. ...	G. Shepherd.	T. Macklin.	
	Mutual Confidence ; or, The Sentimental Friends, M. ...	E. Bell.	J. Grozer.	
	A Bear Hunt, B.M., M. £1 16s. ...	S. W. Reynolds.	S. W. Reynolds.	
	{ The Dram, B.M., M. 11 gs. ...	W. Ward.	J. R. Smith.	Sir W. Gilbey, Bart.
	{ The Storm, B.M., M. £3 5s. ...	Ditto.	Ditto.	
	The Turnpike, L., B.M. ...	J. Fittler.	J. Fittler.	
	Delicate Embarrass- ment ; or, The Rival Friends, M. ...	E. Bell.	J. Grozer.	
	The Kennel, M. ...	S. W. Reynolds.	S. W. Reynolds.	
	Woodland, B.M. Etching published by J. Harris.			
	Ruined Tower, B.M., Etching published by J. Harris.			
	Ruined Church, B.M. Etching published by J. Harris			
	The Lovers' Retreat, B.M., M.			
	The Bell, B.M., L. ...	J. Fittler.		
	The Turnpike, B.M., L. ...	Ditto.		
	{ Morning ; or, The Higglers preparing for Market, B.M., C., col. ...	D. Orme.	D. Orme.	Louis Huth.
	{ Evening ; or, The Post-boy's Return, B.M., C., col. The pair, coloured, £26, £36 15s. ; "Morn- ing" alone, colour- ed, £35 ...	Ditto.	Ditto.	Sir S. Montagu, Bart.
	1797.			
	Playing at Dominoes, M. £3 10s. ...	J. R. Reynolds.	T. Ladd and Wm. Atkins.	
	Playing with a Mon- key, B.M., M. £3 15s. ...	Ditto.	Ditto.	

1797.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.

Inside of a Country  
Alehouse, B.M.,  
M.\* £36 (Bulsteel  
sale, 1904) (*v.* 1800)

W. Ward.

W. Ward.

{ The Labourer's Lun-  
cheon, B.M., C.,  
£2 10s. ... ..

C. Josi.

J. R. Smith.

George Peck.

{ The Peasant's Repast,  
B.M., C. 6 *gs.* and  
£10 15s. (fine) ...

Ditto.

Ditto.

The Corn-Bin, *col.* M.  
£2 10s. ... ..

J. R. Smith.

Ditto.

A Litter of Foxes  
(Animals by C.  
Lorraine Smith,  
Landscape by G.  
Morland), M. ...

J. Grozer.

J. Grozer.

Girl and Pigs, M. ...  
Man, Woman, and  
Boy on Road, B.M.  
Etching by T.  
Vivares.

W. Ward.

Collins and  
Morgan;  
Moore and  
Kirton.

Tree, B.M. Etching  
by T. Vivares.

The Horse-Feeder,  
B.M., M. £17 (*cf.*  
1799) ... ..

J. R. Smith.

{ Jack in the Bilboes,  
B.M. ... ..

R. Clamp.

{ *cf.* W. Ward,  
1790.

Royal Hollo-  
way College,  
Egham.

{ The Contented  
Waterman, B.M.

Ditto.

1798.

{ Breaking the Ice,  
B.M., M. *col.* 5 *gs.*,  
and 17 *gs.* coloured.

J. R. Smith,  
jun.

J. R. Smith.

{ Milkmaid and Cow-  
herd, B.M., M. *col.*  
4 *gs.*, and £24 3s.  
coloured ... ..

J. R. Smith.

Ditto.

A Land Storm, B.M.,  
M. ... ..

S. W. Rey-  
nolds.

1799.

The Fisherman's Hut,  
B.M., M. 11 *gs.*

J. R. Smith.

Ditto.

Selling Fish, B.M.,  
M. £11 os. 6d. ...

Ditto.

Ditto.

\* For *outside* scene, see "The Public-house Door," 1801.

1799.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
Gathering Wood, C. (cf. 1795) ... ..	R. M.	J. R. Smith.	
The Horse - Feeder, <i>col.</i> M. 11 <i>gs.</i> ...	Meadows. J. R. Smith.	Ditto.	J. W. Knight.
The Fern-Gatherers, <i>col.</i> M. ... ..	Ditto.	Ditto.	
{ Watering the Cart- horse, B.M., M. ...	Ditto.	Ditto.	Jas. Rawlinson.
	Ditto.	Ditto.	
Rubbing down the Post-horse, M. ...	Ditto.	Ditto.	
Old and Young Man, and Young Woman, B.M. Etching published by D. Orme.			
Setters, B.M., <i>col.</i> M. £1 1s. (Setters by Ward, 1806.) ...	S. W. Rey- nolds.		
1800.			
The Fisherman's Dog, B.M., M. ...	Ditto.	S. W. Rey- nolds.	
The Poacher, M. £2 10s. ... ..	S. W. Rey- nolds.	W. Jeffryes and Co.	
The Last Litter, B.M., <i>col.</i> M. 12 <i>gs.</i> coloured (fine), £15 and £42 (Bulsteel sale, 1904) ...	W. Ward.	J. L. Cart- wright.	
The Hard Bargain, B.M., <i>col.</i> M. £13 15s. coloured (fine) ... ..	Ditto.	Ditto.	G. A. Daniel.
Woodland Scene, B.M. Etching pub- lished by J. P. Thompson.			
River Scene, B.M. Etching published by J. P. Thomp- son.			
Ruined Church, B.M. Etching published by J. P. Thomp- son.			
Tree and Cottage, B.M. Etching pub- lished by J. P. Thom son.			



1800.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.

Ruined Tower, B.M.  
Etching published  
by J. P. Thompson.

Coast Scene, M. ...  
Ditto.

Hill. } Random, Stain-  
Ditto. } bank and Sayer.

Cattle crossing a  
Bridge, B.M.  
Etching published  
by J. P. Thompson.

Two Pointers, B.M.  
Etching by T. Vi-  
vares.

Kennel of Dogs,  
B.M. Etching by  
T. Vivares.

Woman Washing,  
B.M. Etching by  
T. Vivares.

Study of Cat, B.M.  
Etching by T. Vi-  
vares.

Two Dogs in Kennel,  
B.M. Etching by  
T. Vivares.

Woman and Child  
at a Door, B.M.  
Etching by T. Vi-  
vares.

Ass, B.M. Etching  
by T. Vivares.

Man and Woman in  
Wood, B.M. Etch-  
ing by T. Vivares.

Two Dogs, B.M.  
Etching by T. Vi-  
vares.

Dog, B.M. Etching  
by T. Vivares.

Dog with Bone, B.M.  
Etching by T. Vi-  
vares.

Cattle crossing  
Bridge, B.M. Etch-  
ing by T. Vivares.

The Millers, B.M.,  
M. 16s. ...

S. W. Rey-  
nolds.

Fishermen, B.M., M.  
£1 1s. ...

John Young.

	1800.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
Inside a Country Ale- house, B.M., <i>col.</i> M. ( <i>v.</i> 1797) ...		W. Ward.		
HUNTING SCENES:				
Going Out, <i>col.</i> M. ...		E. Bell.		
Going into Cover, <i>col.</i> M. ...		Ditto.		
The Check, <i>col.</i> M.		Ditto.		
The Death, <i>col.</i> M.		Ditto.		
The set, £22 10s.; in colours, 24 <i>gs.</i> , £52.				
1801.				
The Shepherd, M. ...		W. Barnard.	W. Barnard.	
Selling Peas, M. <i>col.</i> £12 ...		E. Bell.	T. Ladd.	
Selling Cherries, M. <i>col.</i> £14. The pair, in colours, £56 14s. ...		Ditto.	Ditto.	Max Michaelis.
Alehouse Door, B.M., M. £1 14s. ...		R. S. Syer.	J. R. Smith.	G. Salting.
Alehouse Kitchen, B.M., M. £2 4s.		Ditto.	Ditto.	Sir C. E. Hamil- ton.
Alehouse Politicians, B.M., M. £12 1s. 6d. and £49 (Bulteel sale, 1904)		W. Ward.	Wards and Co.	
The Mail-coach, M. £3 3s. ...		S. W. Rey- nolds.	R. Ackerman.	
The Public-house Door, <i>col.</i> M. 10 <i>gs.</i> , £4 (proof) (see note, 1797) ...		W. Ward.	J. R. Smith.	Major H. J. McClintock.
Stable Amusement, B.M., M. £9 ...		Ditto.	Ditto.	A. Barrow.
Returning from Labour, <i>col.</i> M. £1 2s. ...		T. Burke.	H. Macklin.	
The Rabbit Warren, B.M., A. 16s. ...		S. Alken.	J. R. Smith.	
Sportsmen refreshing, B.M., A. ( <i>cf.</i> 1792)		Ditto.	Ditto.	
Coast Scene, M. ...		I. Bailey.	} Random, Stain- bank and Sayer.	
Ditto ...		Ditto.		
Two Boys fishing, B.M. Etching published by J. P. Thompson.				

1801.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.

Three Portraits of  
Countrymen, B.M.  
Etching published  
by J. P. Thompson.  
Two Portraits of  
Stablemen, B.M.  
Etching published  
by J. P. Thompson.  
Feeding the Pigs,  
B.M., M. *col.* In  
colours (proof),  
£14 14s. (*v.* 1793) J. R. Smith.

1802.

Sailors' Conversation, B.M., <i>col.</i> M. £11	W. Ward.	J. R. Smith.	
The Country Butcher, B.M., M. £3, £5 10s. ( <i>v.</i> 1810) ...	T. Gosse.	Ditto.	J. Walling.
The Flowing Bowl; or, Sailors returned, B.M. ... ..	W. Barnard.	W. Barnard.	
The Brown Jug; or, Waggoner's Fare- well, B.M. The pair, 7 <i>gs.</i> ...	Ditto.	Ditto.	
Morland's "Summer," B.M., <i>col.</i> M. ...	...	...	Dowdeswell.
Morland's "Winter," <i>col.</i> M. ... ..	Ditto.	W. J. Sargard.	
Girl and Pigs, B.M., M. ... ..	W. Ward.		H. J. Bunbury.
Girl and Calves, B.M., M. The pair, £2 6s. ( <i>v.</i> 1791) ...	Ditto.		Ditto.
Travellers, B.M., M.	J. Young.		
Dogs, B.M., <i>col.</i> ...	G. Shep- heard.		

1803.

Shepherds reposing, B.M., C. £1 14s.	W. Bond.	H. Macklin.	W. I. Abraham.
Shepherd's Meal, B.M., M. £2 6s.	J. R. Smith.	J. R. Smith.	C. A. Barton.
A Conversation, B.M., M. ... ..	Ditto.	Ditto.	
Peasant and Pigs, B.M., M. £5 10s.	Ditto.	Ditto.	R. Richardson.

1803.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
A Visit to the Donkeys, M. £2 10s., 5 <i>gs.</i> ...	W. Ward.	H. Macklin.	
Peasant Family, C., <i>col.*</i> 5 <i>gs.</i> ...	J. Pierson.	J. Pierson.	
Giles, the Farmer's Boy, B.M., <i>col.</i> M. £52 10s. (Bulsteel sale, 1904) ...	W. Ward.	H. Macklin.	
Woodcutters at Dinner, B.M. ...	T. Williamson.		
Girl, Boy, and Sheep, B.M., M. ...	J. R. Smith.		
Villagers, B.M., M. £1 15s. ...	J. Young.		Rev. F. P. Lawson.
The Weary Sportsman, B.M. ( <i>v.</i> 1805)	W. Bond.		Sir W. Gilbey, Bart.
A Cottage Family, M. £6 ...	J. R. Smith.	J. R. Smith.	
{ Industrious Cottager, B.M. ...	W. Blake.		
{ The Idle Laundress, B.M. ( <i>v.</i> 1788) ...	Ditto.		
Innocence alarm'd, B.M., <i>col.</i> M. £14 10s. and 48 <i>gs.</i> ...	J. R. Smith, jun.	H. Macklin.	Ditto.
1804.			
George Morland (died, 1804), etching, B.M. £1 1s.	T. Gaugain.	J. Stephens.	
{ The Rustic Hovel, B.M. ...	E. Bell.	E. Orme.	
{ The Cottage Spy, B.M. The pair, £4	Ditto.	Ditto.	
Morland's Ass, M. £2 ...	Malgo.	Ditto.	
Man, Woman, Ass, and Dog in Stable, B.M. ...	J. Young.	J. Young.	
Lazy Shepherds: "Go, mind them," B.M. ...	T. Williamson.		
The Young Dealer: "Well, what will you give?" B.M.	Ditto.		

\* The companion to this is "Pedlars," 1805.



1804.

ENGRAVER.

PUBLISHER.

OWNER OF ORIGINAL  
PAINTING.

First Love : " Well, I shall have my mother after me," B.M. ... ..	Ditto.		
Ass and Pigs, with Boy, B.M. Etch- ing by T. Vivares.			
Conversation, B.M. Etching published by D. Orme.			
Duck-shooting, I. and II. B.M.			
Woodcock and Pheas- ant Shooting, B.M.			
The Setters, B.M.			
{ Boys bathing, B.M., col. M.* ... ..	E. Scott.		Colonel F. A.
{ Boys skating, col. M.	Ditto.		White.

1805.

George Morland, etching, B.M. £1 11s. ... ..	T. Vivares.	E. Orme.	
The Weary Sports- man. C. £1 15s. (v. 1803) ... ..	W. Bond.	H. Macklin.	Sir W. Gilbey, Bart.
Fishermengoing out,† B.M., M. £17 6s. 6d. ... ..	S. W. Rey- nolds.	J. R. Smith.	
Partridge-shooting, M. £8 10s. (proof)	E. Jones.	J. Cary.	
{ The Attentive Shep- herd, col. B.M. £1 4s. ... ..	R. Brooke.	H. Macklin.	
{ Shepherd, Dog, and Ass, B.M. ... ..	Ditto.	Ditto.	
{ Morland's Cottager, C., col. £1 2s. ...	T. Williamson.	T. Williamson	
{ Morland's Woodman, C., col. B.M. £1 12s. ... ..	Ditto.	and John Barrow.	
The Frightened Horse, col. M. 2 gs.	E. Bell.	E. Orme.	
Pedlars,† C., col. B.M. (v. 1790 and 1803)	J. Shepherd.	J. Shepherd.	

\* Also engraved by Bartolozzi, B.M.

† The Companion is " Fishermen on Shore," 1806.

‡ The companion is " Peasant Family," 1803.

1805.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
Paying the Horseler, B.M., <i>col.</i> M. £18 10s. (May 5, 1900) ... ..	S. W. Reynolds.	H. Macklin.	Major H. J. McClintock.
Frost-piece, B.M., C. Travellers reposing, B.M. ... ..	T. Williamson.	Jas. Cundee.	
Rustic Cares: "Chuck, chuck, chuck," B.M. ...	Ditto.		
Tired Gypsies, B.M. Summer's Evening, B.M., <i>col.</i> £2 15s.	Ditto.		
Winter's Morning, B.M., <i>col.</i> £5 10s., and £10 in colours	Ditto.		
George Morland, B.M. Etching by T. Vivares from the Drawing by G. Morland ... ..	Ditto.		
Pointer and Hare, B.M., L. ... ..	J. Scott.		
The Farm-yard, B.M., L. ... ..	Ditto.		
Winter Scene, B.M.			
1806.			
The Female Pedlar	R. H. Heath.	Thos. Tegg.	
The Disabled Soldier	Ditto.	Ditto.	
George Morland, M.	J. R. Smith.	J. R. Smith.	
Morland's Emblem- atical Palette, B.M.	S. W. Reynolds.	J. Linnell.	
The Turnpike Gate, B.M., M. 19 <i>gs.</i> and £23 ... ..	W. Ward.	Ditto.	
Pigs, C. ... ..	R. M. Meadows.	W. T. Strutt.	
Rabbits, B.M., M. ...	W. Ward.	J. Linnell.	E. Meredith Crosse.
Guinea-pigs, B.M., M. The pair, £5 10s., and £18 7s. 6d. (proof) ... ..	Ditto.	Ditto.	Captain F. Lowther, R.N.
The Warrener, B.M., M. 13 <i>gs.</i> ... ..	Ditto.	Henry Mor- land.	
Fishermen on Shore, B.M., M. <i>col.</i> ( <i>v.</i> 1805). £5 15s. 6d., and £28 7s. 6d. (proof in colours) ...	W. Hilton.	J. R. Smith.	George Peck,

1806.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
Setters, B.M., M. <i>col.</i> £5 15s. and £21 coloured (cf. 1799)	W. Ward.	J. Linnell.	Sir W. Gilbey,
Boy and Pigs, M. ...	W. T. Annis.	H. Macklin.	Bart.
The Thatcher, B.M., M. £14 3s. 6d.	W. Ward.	G. Morland.	Edward Boyes.
Coast Scene, B.M.			
Studies of Dogs, B.M.	T. Williamson.		
Woodcutters, B.M.	Ditto.		
Cottagers in Winter, B.M.			
Men in Cart, Child, etc., B.M. Etch- ing published by D. Orme.			
Donkey and Boy, B.M. Etching published by D. Orme.			
The Contented Water- man, B.M., M. ...	W. Ward.		
The Shepherds, B.M., M. £1 3s. and £6 10s. ...	Ditto.		Ditto.
1807.			
The Pigsty, M. £1 16s. ...	J. R. Smith.	T. Palser.	
{ Guinea-pigs, M. ...	Ditto.	Ditto.	Captain F. Lowther, R.N. E. Meredith Crosse.
{ Rabbits, M. ( <i>v.</i> 1806)*	Ditto.		
Girl with Bottle and Glass, B.M. Etch- ing published by D. Orme.			
Dog following a Man, B.M. Etching pub- lished by D. Orme.			
Donkey and Girl, B.M. Etching pub- lished by D. Orme.	J. R. Smith.		
Boy and Pigs, B.M. M. ...	Ditto.		
Rabbits eating, B.M., M. ...	Ditto.		
Guinea-pigs eating, B.M., M.			
<i>Companion.</i>			
* Guinea-pigs, engraved by T. Gaugain, 1789.			Dancing Dogs, 1790.
" " W. Ward, 1806.			Rabbits, 1806.
" " J. R. Smith, 1807.			" 1807.

	1808.	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
Rest from Labour, B.M., C. £1 15s.		T. Burke.	R. Lambe.	
Puss alarmed, M. ...		P. Dawe.	Ditto.	
1810.				
The Country Butcher, M. (v. 1802) ...		W. Barnard.	J. Higham.	John Walling.
Puss, B.M., M. ...		T. Hodgett.	H. Morland.	
1811.				
The Cottage Fireside, M. ... ..		W. Barnard.	T. Palser.	
{ Fishermen preparing to go out, A. ...		— Jakes.	J. Deeley.	
{ The Fishermen re- turning, A. ...		Ditto.	Ditto.	
Snipe-shooting, B.M.				
The Lætitia Series of 1789 republished, B.M. ... ..		J. R. Smith.		
1812.				
Tottenham Court Road Turnpike, and St. James's Chapel, B.M.				
1813.				
The Angry Boy and Tired Dog, B.M., C. ... ..		G. Graham.	T. Palser.	
The Young Nurse and Quiet Child, B.M., C. ... ..		Ditto.	Ditto.	
Vocal Music, B.M., C. £1 ... ..		J. Baldrey.	Ditto.	
1814.				
Bathing Horses, B.M., M. ... ..		W. Ward.	R. Lambe.	
{ African Hospitality, B.M., M. ... ..		J. R. Smith.	} <i>Originally pub- lished 1791.</i>	
{ Slave Trade, B.M., M. ... ..		Ditto.		
Coursing, B.M., C.				



	ENGRAVER.	PUBLISHER.	OWNER OF ORIGINAL PAINTING.
1816.			
Gathering Fruit, C.	R. M. Meadows.	T. Palser.	
1817.			
Morland's Land- Storm, C. 16s. ...	T. William- son.	Ditto.	
1824.			
Hunting Scene, B.M.	...	...	R. Richardson.
1889.			
A Tea-garden ( <i>origin- ally published</i> 1790), C., col. ...	F. D. Soiron.	Supplement of the <i>Graphic</i> of March 23, 1889.	

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